

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1528.

LONDON, SATURDAY, FEBRUARY 7, 1857.

PRICE  
FOURPENCE  
Stamped Edition, 5d.

**UNIVERSITY OF LONDON.**—MATRICULATION EXAMINATION, 1857.—A Class for reading the subjects required at this Examination will, by permission of the Council, meet in University College, April 21. For further particulars apply to N. TRAVERS, Esq., University College. Early application is desirable from students requiring advice as to their preliminary studies.

**UNIVERSITY OF LONDON.**—MATRICULATION EXAMINATION, 1857.—The Annual course of LECTURES and EXAMINATIONS in preparation for this Examination will COMMENCE, at King's College, London, on MONDAY, February 23, 1857. For further particulars apply to J. W. CUNNINGHAM, Esq., Secretary, King's College, London. K. W. JELF, D.D., Principal.

**ROYAL ACADEMY OF ARTS,** Trafalgar-square, S. A. HART, Esq., Professor of Painting, will commence his Course of Lectures on Thursday, the 13th instant, and continue them on the Evenings of the 19th and 26th of February, and on the 5th, 12th and 19th of March.

**SYDNEY SMIRKE,** Esq., R.A., will deliver Two Lectures on ARCHITECTURE on the evenings of the 1st and 8th of February; F. G. W. MASTERS, Esq., and **GEORGE GILBERT SCOTT,** Esq., R.A., will deliver a Lecture on MEDIEVAL ARCHITECTURE on Monday, March 16th.

The Lectures commence at Eight o'clock precisely.

JOHN PRESCOTT KNIGHT, R.A., Sec.

**PHARMACEUTICAL SOCIETY OF GREAT BRITAIN.**—SECRETARY AND REGISTRAR.

The above offices have become VACANT, and the Council will, at their next meeting, proceed to the election of a successor. Candidates are requested to send their applications, with testimonials, or before Saturday, the 14th inst., to the President, Mr. J. JORDAN, 25, Pall-mall, Westminster-south. Particulars respecting the duties may be obtained on application at the above address. Salary, 200*l.* per annum, with residence at the House of the Society. By Order of the Council.

THOMAS HAWKBY, Secretary pro tem.

**CENEALOGICAL and HISTORICAL SOCIETY OF GREAT BRITAIN,** 18, Charles-street, St. James's-square.

This Society has been founded by several Noblemen and Gentlemen interested in Genealogical and Historical Research, for the elucidation and compilation of Family History, Lineage, and Biography, and for authenticating and illustrating the same.

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**ARCHITECTURAL EXHIBITION AND COLLECTION of BUILDING MATERIALS and INVENTIONS,** Suffolk-street, Pall Mall East, will CLOSE ON SATURDAY 21st. Open from Nine till Dusk.—Sixth Lecture on TUESDAY Evening, Feb. 10th, 6*o* clock, by R. W. BILLINGS, Esq., on "Architectural Antiquities," &c.; or on Season Tickets, to admit at 6*o* clock, at the Lecture-hall. JAMES FERGUSON, F.R.A.S., Hon. JAMES EDMESTON, jun. 1*l* Gees.

**MICROSCOPE.**—Dr. LIONEL BEALE will commence an Elementary Course of Eight Lectures on Microscopic Manipulation on WEDNESDAY, February 18, at 8 p.m. &c. 1*l*.—For Syllabus, apply at his Private Laboratory, 27, Carey-street, Kingsland, N.

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**HINDUSTANI IN CLASSES.**—Entirely coinciding in the timeout and truthful remarks of Prof. MAX Müller, on the Hindoo language and literature; which appeared in the Times of Jan. 13th, and conceiving that one reason why so many individuals proceed to India without having acquired even the rudiments of any of its vernacular tongues, in the usual expensiveness of a course of PRIVATE Lessons from a competent Teacher, I have commenced a Series of PUBLIC CLASSES for the Study of Hindustani—the Lingua Franca of India—or reduced terms, modified according to the number in attendance, at his Class Room, No. 3, Leadenhall-street. Two lessons for beginners—one for Land and Water, and the other, for those who have learned the 15th of February, or for further particulars address No. 1, St. John's-grove, Croydon, S.

N.B. Mr. Small has been a Teacher of Languages for upwards of twenty years—ten of which were spent in India.

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February 2, 1857.

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(Signed) CHARLES DUFFIELD, Accountant,

90, King-street, Manchester.

\* January 2, 1857.

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We are not much interested in the personal quarrels of Sir James Graham and Sir Charles Napier. Neither personage is dainty in his choice of speech, when it suits his humour—as it often does—to be otherwise; and the hard Scottish hail may be left to fall on either skull without much fear of harm. Behind these gentlemen stands the country, which is discredited by their jealousies and dishonoured by their strife. Europe will not turn aside while this unseemly quarrel is at issue. Diplomats will not close their eyes while revelations as to the defects of our service are being made. Despots on the Continent will not hesitate to treasure precious hints as to our weak places for their future use,—culled from the confidential intercourse of the Admiralty and the Admiral.

This was Sir Charles Napier's opinion at the outbreak of the war,—an opinion placed at the service of any Romanoff or Napoleon who may in future days have a cause of quarrel—or fancy he has a cause of quarrel—with our children:—

"The Admiral pointed out that, as our trained fleet was in the Mediterranean, the only available

force, to meet any sudden demonstration on the part of Russia, was little more than the guardships, block-ships, and ordinarys, at the various naval ports, whilst these were between three and four thousand men short of their complement. He represented to his Lordship that the Emperor of Russia was a bold man, who was playing a great game; that, if he were aware of our want of means of defence, he might as easily make a dash at England as we could send the Mediterranean fleet to Constantinople; and that, should he do so, the confusion on our coasts would be extreme. It was thus evident that in the event of sudden war, this country was not safe; that if Russia lost her fleet in a sudden attack on our shores, she would care nothing for the loss; but that if we lost the few ships which could be opposed to her, the nation would be ruined."

The Admiral's wrongs, we are not surprised to hear, began with writing the above epistle; Lord Aberdeen, to whom it was addressed, answering coldly—that there was yet no war. He tried other Ministers without success. He indicated, however, very broadly where he wished to be and what he might be doing—instead of rearing young lambs. "Had I been in the Mediterranean now, I could have rendered good service. I should have had considerable influence with the Turks, as having before led them to victory; and they have not forgot me." Sir Charles had a strong impression that Russia would fight in the Baltic. "Russia was ready for war, and, to judge from her exertions as regarded her marine, it became equally evident that she contemplated meeting an English fleet." Sir Charles still fancies that Russia meant mischief in the Baltic, and he rakes together every detail that can strengthen the impression. Yet it amounts to very little:—

"At the latter end of December, our Government was apprised by its representative at St. Petersburg that the Russian Government had ordered the provisioning of the fleet for six months. On the fifteenth of January, Sir Hamilton Seymour warned the Ministry not to think too lightly of the Russian fleet. On the 24th of January, our Consul at Copenhagen apprised the Government that the spring promised to be unusually early, and that a Russian squadron might quit Swæborg or Revel when the lower part of the gulf became passable. On the 31st of January, our representative at New York ascertained that Russian agents had arrived there for the purpose of buying steamers. On the 4th of February, Sir Hamilton Seymour stated that the Russian Government had contracted for a vast quantity of coal. To these instances it would be easy for us to add many others, were not those adduced sufficient to show that Russia, so far from desiring peace, meant mischief. There was evidently no time to be lost. Danger was imminent."

This dream of Constantine rushing from his cover, passing the Sound, and swarming down on our unprotected coasts, continued to haunt the Admiral's pillow, though he learned from our consular agents that the ice was ten feet thick in the Gulf of Finland, and that science and gunpowder had vainly tried to open a road from one dock to another. We do not blame him for a fair amount of solicitude; we feel a just pride in the virgin freshness of our soil; we know all that is involved of manly and sacred joy in the boast "no woman of Sparta has ever seen the smoke of an enemy's camp"; and we should think the splendour of a dozen victories darkened by the burning of a single village on our coast. Yet there is a mean between courageous care and fidgety alarm. Even by his own showing, Sir Charles seems from the day of his appointment to the command to have been in a state of excitement—making demands and complaints which Sir James Graham truly characterized as "impolitic and unnecessary signs of distress." These querulous misgivings at length drove the Ad-

miralty to the use of plain language. "If he were really dissatisfied with what had been done, and if he had not entire confidence in his force, Sir James urged that he had better decline to accept the command." But Sir Charles would neither give up the command nor give up grumbling. Perhaps he now, at the end of three years, regrets his choice—for he tells us he "never in his life did a more unwise thing than to accept the command of such a fleet, in such a sea, and under such circumstances." But though he retained the command, he retained likewise the power of complaining:—"What he wanted was trained and disciplined men at once, in the event—as the Admiralty itself considered probable—of the Russians meeting him with a well-organized fleet of thirty sail of the line." He asked from the Admiralty men they could not find; "trained and disciplined men" could not be got at the opening of war after forty years of peace. Sir Charles seems to forget that if his men were not first-rate seamen—if they were riff-raff "scraped together from the streets of London"—the seamen of the enemy were not much different. The "butchers' boys, navvies, and cabmen" of London would have met the same classes of recruits drawn from St. Petersburg.

We are lifted lightly over the dissipation at the Reform Club. The after-dinner assertion, ascribed to the Admiral, that in three weeks he would dine in St. Petersburg, is denied:—

"At this Reform banquet some after-dinner jocularities were exaggerated by the press into serious statements as to what the fleet would shortly accomplish. Amongst these statements was one so ludicrous that it was surprising how it could have found its way into sober type, even in a newspaper, viz., that the Admiral would be at St. Petersburg in three weeks! the ice before that capital not breaking up till May, whilst the Admiral had not a ship of the line in his squadron which, from its great draught of water, would float within twenty miles of St. Petersburg, even when the ice had broken up. It would be needless to say that Sir Charles never made any declaration of the kind."

Every one being conscious that gentlemen who get excited after dinner and talk in the fullness of their hearts know what they say, and what they do not say, better than calm spectators; and as Sir Charles Napier exhibits throughout these transactions so remarkable a power of saying the right word at the right time and suppressing the wrong word at all times,—we are bound to believe the above. No doubt the wicked newspapers invented the jest. As soon as the fleet left Spithead the old story opened once more. "Never had finer ships left our shore; yet never before had a squadron sailed so deplorably manned": it wanted seamen, pilots, middies, gunners, masters, lieutenants, captains—everybody except an admiral. We read:—

"No proofs of the inefficiency of the squadron as regarded men could be more complete than these repeated injunctions to enlist foreign seamen! To the public generally—accustomed to regard the British seaman as a model of perfection, as he is when trained—such injunctions may seem strange; but there they are, forming an incontrovertible proof of the actual condition of the Baltic fleet. \*\* Nor was the First Lord less anxious about the officers of the fleet. He hoped that the Admiral would keep his captains up to the mark. If there was any slackness, and the Admiral reported it, he would not hesitate to supersede." The same injunction was dwelt upon by other Admiralty authorities as highly necessary. The fact was, that very few of the captains had ever before commanded line-of-battle ships."

Such a passage tells a little more than Sir Charles's friends—or his enemies, if this book

should leave him any!—will like. It shows how much power the Admiralty gave their officer. Nelson never possessed such power over his captains. Blake only gained such power after a signal disaster. But this assurance stood not alone, as Sir Charles shows:

"There is," said Admiral Berkeley, "a want of energy among the superior officers that must be noticed. If you have any want of energy, speak out, and you may rely on my backing you up in a way that will make the rest open their eyes." Yet afterwards Sir James Graham accused the Admiral of detracting from the professional reputation of his officers. Here we find a Lord of the Admiralty doing this before the war had begun! Were we to extract Admiral Berkeley's opinions of some by name who hold high rank in the navy, they would indeed "open their eyes,"—the nation scarcely less so."

Very possible. The same boast may be made by any old lady who has returned from a ball or a picnic. We should all open our eyes if we were to hear the candid opinions of our best friends; and we dare say some of Admiral Berkeley's notions about Captain This and Admiral That would be very amusing to the acquaintance of those gallant gentlemen. But why hint this scandal? Is this the way to prove Sir Charles as discreet as he is brave?

The Admiral quarrelled, not merely with the officers and men under his command, and with the naval equipments and the doings of the Admiralty, but with the whole business of the War. Before he went to the Baltic he desired to be in the Mediterranean, and thought he could best serve his country there; when he got to the Baltic he saw that a fleet and army in the South were useless. As he could not go to Sebastopol, he wanted the Allied Armies to leave the Black Sea and fall upon—heaven knows what—the Aland Islands—the shores of Courland—the—the . . . . . stay, he shall explain for himself what he would have had them do in the Baltic:—

"The Admiral addressed a letter to Lord Clarendon, in which he tells his Lordship that he feared it would be no easy matter to strike a heavy blow at Russia, but he would do his best. He at the same time expressed an opinion to his Lordship that '*if the combined armies had been sent to the Baltic instead of to Turkey, they would have been of greater use.*' We might have attacked some of their strong fortresses and have alarmed the capital. At all events we should have given occupation and marching to upwards of 100,000 men. I know," said Sir Charles, "by experience, how steamers, with a small force, can keep large armies on the trot, and I should recommend your Lordship to get a floating army here as soon as possible."

Lord Clarendon, of course, thought the fall of Sebastopol more important than a promenade at sea attended by a military promenade on shore,—and he refused to order Raglan to the North. By this time we fear the element of surprise is worn too much; but after reading that the dangerous part of Russia lies in the North, and that we may safely leave her to herself in the South, it is pleasant a page or two further on to learn that

"Any reverses sustained by Russia in the Baltic would only have directed her attention more strongly to the East, as indeed the late war itself has done already. The occupation of the East by Russia is only a question of time, which all the blood and treasure of the West will not be able to prevent, though where the East is accessible to Western power it may be temporarily checked. Convinced of this, Russia has begun to operate vigorously in places inaccessible to Western interference, and will proceed stealthily and unchecked in spite of it."

The reader has at least the benefit of opinions on both sides; and, when he has paid his money, may take his choice.

Our readers laughed long ago over the wonderful signal given at Kioge Bay,—where the

marines were told to sharpen their cutlasses, as everything depended on the quickness and precision of their fire; and, we dare say, some may be wicked enough to smile at the opacity of vision which sees in the laughter a serious objection.—

"The signal was as follows:—'Lads, war is declared, we have a bold and numerous enemy to meet. Should they offer you battle, you know how to dispose of them. Should they remain in port, we must try and get at them. Success depends on the quickness and precision of your fire. Sharpen your cutlasses, and the day is your own!' This signal was purely given by way of putting the fleet in good humour, and that in terms to which sailors love to listen. Yet it had another and more definite object, viz., to give the squadron a good-natured hint on some very material points, in which, from the inexperience of the men, it was most deficient. In the present condition of the fleet, no more judicious signal could have been made."

After the fleet had sharpened its cutlasses, the Admiral received intelligence of the Russian plans for receiving him should he venture to assault any of their ports; and, as it may be agreeable to the reader for one moment to forget Sir Charles Napier and his wrongs, and as the intelligence interests by its own freshness and suggestion, we devote part of a column to the parenthesis:—

"On the 30th of March the Board of Admiralty transmitted to Sir Charles the preparations which the Russians were making for his reception. At Sweaborg, Cronstadt, and Revel they had laid down several mines and booms, for the purpose of destroying his ships. All the forts were supplied with red-hot shot. The Board also obtained the Russian plan of meeting the British squadron, which they felt assured would at once proceed to Cronstadt. The fleets were ordered to remain close in harbour and receive the attack, till our vessels were disabled, as it was calculated they would be. Whilst in this condition, the fire of the forts was to be seconded by that of the fleets, which would thus secure an easy prey. The Sweaborg division was then to be ordered, by electric telegraph, to come to the support of the Cronstadt fleet, and thus make sure of the whole of our ships. The plan was not ill devised, and would, no doubt, have met with more or less success, had the Admiral been unwise enough to fulfil the Russian expectation that he would attack the forts at Cronstadt. In case Revel should be attacked, the Russian mode of meeting the attack has at least the merit of novelty. A number of large ships were to be lightened and dragged into shoal water, so that it was expected the British squadron would by following them, have fallen into the snare, and, when dashing at these ships, themselves run aground, whereby they would have become an easy prey!"

We cannot suppose for an instant that a Napier would be daunted by report of red-hot shot. Since the close of the campaign, Sir Charles has shown too much courage to stand accused of any want of daring. However, it must be said to his credit that, if disposed to do little as an Admiral, he was willing to do something as a diplomatist, and, therefore, sailed, not to Cronstadt, as he ought, but to Elgåsudden, for which he got scolded by Sir James Graham; and, while there, paid a visit to the royalty of Sweden, at which he not a little astonished King Oscar. The account of this interview is so innocently droll that we cannot resist placing it before the reader:—

"The interview commenced by His Majesty paying Sir Charles Napier many compliments on his arrival, to which the Admiral replied, that he was proud of commanding a British fleet in one of His Majesty's harbours; adding, that he had directions to be of use to His Majesty should he wish to avail himself of his services. The King, perhaps thinking Sir Charles a somewhat off-hand diplomatist, took no notice of the offer; and after saying that the command with which Sir Charles was em-

trusted was a very important one, he entered into a conversation as to the change which must be effected in the art of naval warfare by the introduction of steam and shells. Passing from this, His Majesty broached the question of the war, especially as regarded Turkey; giving it as his opinion that Turkey was only a secondary object, and that the war bore an European rather than a Turkish aspect. It was clearly the opinion of the King of Sweden that it ought to be rather an European than Turkish question; but he must since have been miserably deceived by the peace, which has converted it into a purely Turkish question,—left the European question altogether unsettled, and Turkey little better off than before. That peace is the greatest victory Russia ever achieved. It has trained her armies, at no cost beyond their maintenance, given her fortresses the reputation of being impregnable, and bestowed upon her a warlike *prestige* of the highest character, in place of the questionable one which existed before the war. The Allies have gained little beyond the cost of the war, and England in particular absolutely nothing. To the remark of the King on the European aspect of the war, Sir Charles Napier replied, that as regarded the Turkish question it was impossible to foresee what would happen; that if Russia adhered to her first resolution of acting on the defensive, and contented herself with the occupation of the Principalities, it might be difficult to drive her out. On the other hand, if she crossed the Danube, Austria would probably act, and, if she crossed the Balkan, would certainly do so, and not only impede her progress, but stop it altogether; and in that case, the Allied Powers would assuredly not be satisfied with the present *status of Europe*. Sir Charles said this, as knowing that the hope of the Allies as to the co-operation of Sweden rested mainly on the attitude assumed by Austria, but the King, evidently considering these remarks to be thrown out as a *feeler*, made no reply. Sir Charles then said, that in case of the war becoming an European question, it appeared to him that the position of Sweden was such that she could take a great part in the final settlement thereof; that Russia was within four hours' steam of Stockholm, and that Sweden must always be in danger so long as Russia possessed the Aland Isles. He represented that England and France had a large fleet in the Baltic, but few troops, and those marines; whilst, with an enemy's fleet in front, it would not be advisable to land a force sufficient to take the Aland Isles. He represented, moreover, that Sweden had a good army and a good fleet of gun-boats, and that if she came forward at once, it would hasten the settlement of the question, and greatly tend to improve her own condition. The King said this was all very well, but neither he nor his people required conquest, even of the Aland Isles, whilst the neutrality of Sweden was secured. His position was delicate, and he would remain as he was. It was true that Russia was rather a formidable neighbour, but he did not know how an alliance with the other Powers would mend his position. His Majesty was not to be shaken. He was anxious to impress on Sir Charles Napier that he was most friendly to Great Britain, but his position was peculiar, and he must not vacillate. He said he had spoken frankly to Sir Charles, as one gentleman to another. Beyond this, His Majesty left the Admiral to draw his own inferences."

But Sir Charles soon tires of diplomacy and returns to his grumbling. Everything is wrong. He is always asking for men or sending men back, demanding fresh ships, and complaining of those he has. We read:—

"As regarded some of his ships of the line, he had even requested that they might be sent home, and had been told that, in case of bombardment, they would do to be knocked to pieces as well as any other, and therefore he had better keep them."

The author of this noble sentiment is not stated. Officers were ignorant and presumptuous: some wrote their opinions to their friends at the Admiralty; some had the audacity to scrawl for the public in newspapers. Nowhere had we efficient servants—except, of course, the

one! The fleet was manned by Sir Charles Napier. Strange evidence is brought to prove this true:—

"The testimony of one of the Lords of the Admiralty on this point was, unhappily, as true as significant:—*'If you find three hundred able seamen on board each ship I shall be agreeably surprised.'* Nor was the following, from the same source, more satisfactory:—*'The Emperor of Russia should try his strength with you while he musters double your numbers, and your hands are so miserably raw!'* This description of the squadron by those who manned it, as frankly recorded as it was true, was by Admiral Berkeley."

Has Admiral Berkeley consented to the publication of these small jests in this serious fashion? What follows is much more extraordinary—Sir Charles declaring in most express terms, that, in answer to his demand for men, the First Lord of the Admiralty directed him to violate the neutrality of Denmark and Sweden, by enlisting men for the service in those countries! When he asked for seamens,—

"The First Lord replied, '*I hope to hear that you have been able to enter men in the Baltic.*' \* \* This injunction to pick up foreign seamen was afterwards frequently and most anxiously repeated."

Again and again, Sir Charles returns to this theme—for what reason we cannot conjecture. Thus:—

"The anxiety of the First Lord upon this point was excessive. He was continually inquiring whether the Admiral had been able to '*pick up any Swedes or Norwegians*, who were good sailors, and quite trustworthy.' He was told to '*enter them quietly*.' If he could not get Swedes and Norwegians, even Danes would strengthen him, for they were hardy seamen, and brave. There was, it is true, a difficulty with their Governments, but if the men enlisted freely, and came off to the fleet, the First Lord did not see why the Admiral should be over nice, and refuse good seamen without much inquiry as to the place from whence they came."

Does Sir Charles Napier know the force of words or the bearing of plainacts? Does he know the official sacredness of a declaration of neutrality—to what official reserves and cautions it binds all parties who accept it? Is he not aware that a suspected case of official interference brought us only a year ago to the brink of war with the United States? Can he not see that this publication of a private—or public—letter from Sir James Graham is evidence that during a time of peace, and while England had ambassadors at Copenhagen and Stockholm, she was secretly and systematically trying to break the neutrality and the military laws of those two countries? In the blindness of his passion, can he not be made aware that every consideration men hold sacred, from professional etiquette to patriotic duty and gentlemanly sentiment, should have closed his hand on such communications? This is, indeed, no act of indiscretion. The boasts of the Reform dinner, the signal at Kioge Bay, were indiscretions. This is very like a breach of duty. In the Navy a fiction lives before the mast, that an English Admiral cannot turn his back on the foe—as he would be immediately broken: a wholesome and glorious creed, that has strung the arm of Blue Jacket in many a desperate hour. England does well to guard this sentiment of the conquerors—this religion of our sea-supremacy—from all question or invasion. The honour of our service is the safety of our homes. The sea is our inheritance and our strength; and, as a great humourist has said, "our liberties are preserved in brine." No naval man can be excused, no matter what the provocation, who tries to lessen our pride and our respect for the naval service—who betrays the secrets of our weakness or of our strength

to a foe—who violates the confidence of the State in its chosen servants.

*Birds—[L'Oiseau].* By J. Michelet. Paris, Hachette.

It is pleasant to see the facility with which a profound historian can descend from his altitudes and "seek repose upon a humbler theme," in the study of the habits and instincts of birds. Such is the reflection which naturally arises on first taking up this little book of M. Michelet. A further examination of its contents, however, shows that this would be but a partial and not very correct appreciation of its character and merits. It is not, strictly speaking, a treatise on the matter-of-fact natural history and instincts of birds. It is rather a pleasant rhapsody (we do not use the word in an offensive sense) on their real or imagined qualities, in which, amongst much that is true—and no less marvellous because it is true—there is much also that has no existence but in the author's imagination, which often invests the *real* with a form and colouring reflected only from his own bright and flowing fancy. The style of the work is charming, and the sentiment pure, bright, and kindly; and we are sure that many of our readers might pass a few hours agreeably, and not unprofitably, in its perusal.

The following passage affords a fair example of the fanciful element to which we have referred, and would be beautiful were it wholly true. He is speaking of the egg and the maternal care of the hen-bird:—

Let us take the egg in our hands. What is it? and what is destined to issue from it? I know not, but she knows well—she who with expanded wings tremblingly embraces and matures it by her own warmth,—she who, till now free, and Queen of the Air, lived according to her own will and caprice, becomes suddenly captive and immovable upon this dumb object, which might almost pass for a stone, which nothing as yet reveals to us. Talk not of blind instinct. We shall see by the results how this clear-sighted instinct becomes modified according to circumstances; in other words, how little this dawning reason differs in its nature from the reason of man himself. Yes, this mother, by the penetration—the clairvoyance—of affection, knows, sees distinctly. Through the thick calcareous shell, where your rude hand distinguishes nothing, she is cognizant by a delicate perception of the mysterious being which is therein nourished and formed. It is this knowledge which supports her during the tedious labour of incubation, during so protracted a captivity. She sees that being, delicate and lovely in its downy covering of infancy, and she foresees, by hope, what it will hereafter be, strong and bold, when, with outstretched wings, it will gaze at the sun, and wing its flight against the storms.

Were this as true as it is poetical and pretty, how comes it that the domestic hen discerns not the troublesome future ducklings, which she incubates with the same tenderness as if they were her own progeny, or the hedge-sparrow the young cuckoo, to whose voracious appetite and overgrown size her own little ones are hereafter to be cruelly sacrificed?

The following is a strange, and to us incredible, anecdote, which, however, ought to be true, as it is stated that the shocking circumstance happened to one of the author's own relatives:—

A lady, one of our relatives, who lived in Louisiana, was suckling an infant. Every night her sleep was troubled by a strange sensation of a cold and gliding object, which had been draining the milk from her bosom. On one occasion the same impression occurred, but she was awake. She sprang from her bed; she called out; they brought a light, searched, and turned down the bed-clothes. They found the frightful nursing, a serpent of large size and of a dangerous species. The horror

of this fearful circumstance caused her from that instant to lose her milk.

The discovery of the creature in the lady's bed may have been true enough; and we can scarcely wonder at such a frightful fact having led to great exaggeration in the report; but the structure of a serpent's mouth would prevent the possibility of its obtaining the delicate draught, were it ever so desirous and ever so knowing.

The whole introductory portion, "Comment l'auteur fut conduit à l'étude de la Nature," is very pleasing; and the example which it affords of relief to a mind over-wrought and fatigued by severer studies, from a change to a more tranquillizing, though not less interesting, occupation, might well be followed by many of our own literary and scientific labourers, amongst whom instances are of almost daily occurrence of the distressing and often fatal results of the want of some such means of mental relaxation. "Le temps pèse, la vie, le travail, les violentes péripéties de ce temps, la dispersion d'un monde d'intelligence où nous vécumes, et auquel rien n'a succédé. . . . A qui demander le repos, le rafraîchissement moral, si ce n'est à la Nature?"

*The Crimean Commission and the Chelsea Board: being a Review of the Proceedings and Report of the Board.* By Col. Tulloch. Harrison.

Col. Tulloch's elaborate commentary is a protest against the judgment of the Chelsea Board. The writer, as is well known, was the colleague of Sir John M'Neill in the commission despatched to the Crimea in February 1855 to inquire into the supplies of the army. In their Report the Crimean Commissioners implied certain charges against a number of officers supposed to be responsible for the administration of the Commissariat and other departments connected with the physical wants of the troops and of the horses with them. The officers implicated objected to these representations, and obtained a Board of Inquiry, equivalent to a Court of Appeal at home. The object of the Government in granting this investigation was, in the language of the warrant, "that the truth should be made manifest, and that justice should be done to all parties." Now, Col. Tulloch makes affidavit and says that not only was the Board improperly constituted, and therefore disqualified for its task, but that its mode of procedure was unfair, and not calculated either to elicit the truth or satisfy justice. Of seven general officers appointed to form the tribunal not one had been in the Crimea; all of them were members of the same political party as the officers whose conduct was under inquiry; the private secretary of the Chairman was one of Lord Lucan's partisans. So much is alleged by Col. Tulloch against the competency of the Board. With reference to its proceedings, he complains that no general nor any officers who had commanded corps at the seat of war were called on for their testimony except a few belonging to the Cavalry, who were interested, directly or indirectly, in the result. The witnesses upon whose evidence the original Report had been founded were not ordered home for re-examination,—the military appellants, Lord Lucan, Lord Cardigan, and others, were afforded every opportunity for making out their own defence; but with regard especially to the cases of Sir Richard Airey and Col. Gordon, up to the hour in which those officers appeared before the Board neither Sir John M'Neill nor Col. Tulloch knew what part of their Report, if any, it was intended to impugn. It may here be necessary to state why of the two Crimean Commissioners only

one has published a reply to the Report of the Chelsea Board. Sir John McNeill is a civilian; he objected altogether to the constitution and proceedings of the Board; but the decision of the general officers, adverse or favourable, would in no way affect him. Col. Tulloch is a soldier, whose professional reputation would have been impaired had he been left without a basis of defence against the Report, which reflects upon his judgment, his good faith, and the tact and impartiality of his inquiries. Lord Lucan, indeed, in his examination before the Board, condescended to accuse Col. Tulloch of falsehood, malice, and malignity, though he afterwards recalled his words, with an apology. The accusation, however, had been formally preferred, and was not formally rebutted, the Crimean Commissioner being seriously ill, and being also without the necessary evidence. This able pamphlet, then, is an assertion in favour of his own report, as opposed to the Report of the Chelsea Board. It certainly claims the attention of all persons whose opinions may have been affected by the Chelsea Report. Col. Tulloch follows that Report with a close and searching commentary, and, as it seems to us, frequently invalidates the conclusions set forth by the seven general officers. The one formidable and unhappy truth is, that "except perhaps as regards cholera," the Crimea is almost as healthy as Great Britain, that out of 10,000 men belonging to the army who died during seven months only 1,200 were cut off by the epidemic, and that nearly 8,000 perished, not in battle, not by pestilence, but by disease "produced by causes most of which appeared capable at least of mitigation." Col. Tulloch then suggests very effectively the main point at issue:—

"Compared with this, the mortality in our army on all previous occasions sinks into comparative insignificance; even that of Walcheren, which threw the nation into mourning, and for years convulsed our Senate, did not exceed a fourth part of the average here recorded. Armies have perished by the sword—they have been overwhelmed by the elements, but never, perhaps, since the hand of the Lord smote the Host of the Assyrians, and they perished in a night, has such a loss from disease been recorded as on this occasion. With the graves of ten thousand of their countrymen before their eyes, with the mouldering remains of Britain's choicest Cavalry beneath their feet, and with an overwhelming mass of evidence in their possession, to show how much of this loss might have been averted by a proper application of the supplies, could the Commissioners be expected to arrive at the conclusion of the Board of General Officers, that for all this no one in the Crimea was to blame?"

"An array of living skeletons," "a whole brigade of spectres," such are the figures of speech deliberately employed by Col. Tulloch to describe the British cavalry in the Crimea! To trace his commentary, as it runs sharply through the Chelsea Report, would be to sift again the voluminous complexity of evidence from which future writers will have, grain by grain, by a process of critical analysis and amalgamation, to disengage the unalloyed history of the Russian War. Col. Tulloch sums up by showing that of the infantry alone more than 9,000, or 39 per cent., died within seven months:—

"We are not aware of any other British army having sustained so heavy a loss in so short a time. During the Peninsular War, though the troops occasionally suffered much from sickness, the loss from that cause did not average above 12 per cent. for a whole year. Even on the ill-fated expedition to Walcheren, the deaths only amounted to 4,212, out of an average force of 40,589, in six months (between 23rd July, 1809, and 1st February, 1810), being about 10 $\frac{1}{2}$  per cent. for the half year. The estimated mortality of 39 per cent. in the army of

the East during so short a period, leaves entirely out of view the loss sustained among several thousand invalids sent from Scutari to England, of whom, judging from the state in which many of them arrived from the Crimea a large proportion must have died either during the voyage home or after reaching this country. It also takes no account of many lingering cases remaining in the Scutari hospitals at the end of April, whose diseases, though contracted in the course of the seven months referred to, did not terminate in death for some time afterwards."

The statements in the pamphlet are broad, explicit, and continually supported by references. Such an addition to the literature of the Russian War cannot but leave a distinct and permanent impression on the public mind.

#### FOREIGN NOVELS.

*The King of the Mountains*—[*Le Roi, &c.*] By Edmond About. Paris, Hachette & Co.

Who wants a first-rate story of brigandage? Perhaps no English reader—until, at least, our garroters shall have been set at rest,—until the question of tampering with our criminal population, by a treatment which (some object) amounts to a cherishing of them, shall have been disposed of. But should any English person want a first-rate story of brigandage, M. About's "King of the Mountains" is the book to suit him. These brigands are not night-owls, who hide by day in St. Giles's or the Borough, or in the low dens of Paris, so dear to M. Sue. They are not even the Ausonian folk immortalized *threadbare* in "Fra Diavolo," who had—have—the trick of rifling the carriages of Italian travellers,—of breaking into lonely villas, and carrying off their inhabitants in the hope of ransom. They are brave Greek brigands, kings and nobles in Rascaldom,—modern *Diomedes* and *Agamemnons*, whose achievements are on a scale that shames all small pocket-picking, or the most thrilling case of solitary abduction,—a scale connecting them, as chieftains, with capitalists, generals—nay, (the satirists of modern Greece have dared to whisper) with the present amiable sovereign of Greece and his consort. With one of these magnificent and sesquipedalian scoundrels has M. About's new romance to do; for we may as well now state, in plain earnest, that it is a romance in its exaggeration of everything probable, or even possible.—A young German man of science, prosy, sentimental, and thirsty for knowledge, when studying "botany and grass" in the neighbourhood of Athens, falls into the company of that travelling English-woman and her daughter, the "*Miss*"—who will never, we apprehend, wholly disappear from among the stock-in-trade of French romancers. Mrs. Simons is a banker's lady,—selfish, obtuse, raising her everlasting plaint in search of creature comforts which are not. Mary Ann, her daughter, is a shade better; capable, it is hinted, of coming to an understanding with any young German of science, let him be ever so awkward—ever so poor—ever so prosy—ever so thirsty for knowledge. Well, (to cut matters short,) the above three and their guide, a wily Greek, fall by chance into the hands of a Hellenic *Rob Roy*. Their entertainment by him, their attempts to escape, and the sequel, not one of which will we indicate, are told with that unflagging spirit, and that unblushing demand on the reader's credence, which belong to the highest order of picaroon romance. No doubt such a tale (especially in French hands) must include repulsive details,—such details, accordingly, are here; but none among them are more repulsive than the punishment of *Mae-briar* in "Old Mortality,"—which latter, moreover, is doubly shocking, because it stains with

blood the page of one who was a dramatist, not a *melo-dramatist*. In one sense, this romance of Greek brigandage is as French as it is Greek. Not long ago we adverted to the merciless way in which "*Ma mère!*" is worked as a virtue-cry by our Allies across the Channel. Here we have the kindred appeal, "*Ma fille!*" uttered in its loudest tone. Every *Lothario* (the Parisians hold) has had a mother,—every *Jack Cade* (they further maintain) must have a daughter; and, of course, Hadgi Stavros is fitted out with this safety-valve, even as *Marco Spada* was by M. Scribe for M. Auber's opera. It is on account of and by means of this daughter that—

The cloudy scene begins to clear, (as the rhymester said), and the catastrophe comes to pass. We have said enough to recommend and to characterize 'The King of the Mountains.'

*Scenes of Dutch Life*, by Hildebrand—[Scènes, &c.] By Nicholas Beets. Translation by Léon Woquier. Paris, Lévy.

THAT there may be readers of the *Athenæum* who are not versed in Dutch is just possible. Such will thank us for directing their attention to M. Léon Woquier's French translation of these Scenes of national life by Nicholas Beets. The same gentleman has introduced the Flemish Tales of M. Conscience to France,—and the present work, so far as internal evidence warrants judgment, seems wrought with care and knowledge of the two languages. It is fair, however, to apprise the reader that Hildebrand's 'Scenes' belong to the school of Dutch painting in fiction, which some lovers of romance are apt to find insipid. They range with the best writings of M. Conscience,—with the cold, clear, and depressing Swiss novels of Töpffer,—and with those quiet home-pictures of life in Sweden, which won for Mdle. Bremer her place among European novelists. They are not Belgian, but Dutch; and pleasant as quietly disclosing the domestic life of a country far too little known—far too little referred to by the English—in proportion to its characteristic interest. The pictures of De Hooge, and Van der Heyden, and Maas, and of our own contemporary, Van Hove, are here brought before persons who only know Holland by its painters, and who have not themselves strolled down the side of some *gracht*, with its swing-bridges,—where every house, with its fan of leafage in front, reels out of the perpendicular, and ships, and stepped gables, and trees, under the humdly-pellucid sky, make so queer, but so incomparable a picture,—who have never steamed along a water-path flanked with feathery reeds, to pluck one of which was penal in the laws of Old Holland, and studded with pleasure-houses, each in the midst of its own blazing flower-garden,—who have never loitered before the open door of some Haerlem mansion, as fragrant as an old India cabinet, and as rich, also, with its china and damask and Oriental curiosities,—who have never marked the tricks which sun and cloud play with plain-scenery, where the horizon is so low that the meadow becomes like the sea, in its sensibility to every shadow sweeping above its face.—We confess to a great kindness for Holland, on the score of its entire strangeness, its wealth in picturesque colour, the refined cultivation and courteous honour of its educated classes, and the hearty human life of its *boor*-world. Such a land has its poets in a Rembrandt, a Van der Helst, a Ruydsdal (under his best conditions), a Teniers, and, in modern times, a Van Hove,—and if our Crabbe be a poet (and a Pre-Raphaelite poet Crabbe was, long ago), then the Pre-Raphaelite style was dreamed of), so also is our unknown friend Mynheer Nicholas Beets, the writer before us.

Nothing can be simpler than the structure of his 'Scenes.' Hildebrand, their imaginary writer—a Leyden student—pays a visit to the Kegge family, being invited so to do because he had watched the death-bed of a young Kegge, who had been his fellow collegian. The head of the Kegge family was making his fortune in India while William was dying in Holland. There have been few things better in fiction, as pieces of minute domestic painting, than the interior of Mynheer Kegge's house, with its luxury and its slovenliness, and the displaced ambition of its inmates. The Kegges had belonged to the burgher class; and the mixture of shame and good-heartedness which pervades their relations with the family of a cousin, who still exercises the honourable trade of a cake-baker, is nicely touched. This brings on a really Dutch scene of a gilding party, which seems as national a frolic as the "quitting" bout or "bee" of other lands; since the glorification of gingerbread with leaf of the precious metal gives occasion in Holland to merry assemblages of young folks of the burgher class. A meeting of this sort is described with elaborate finish and quiet humour. For pathos, wrapped in a quaint national costume, we may point in the same tale to the death, in the almshouse, of the aged bedeswoman, whose daughter had always prayed that her mother might die in the daytime, because at night, according to regulations, the inmates of the asylum were constrained to shut out their relatives. In 'Gerrit Witse' we have another home-picture, showing us the family of a collegian, successful in study, but as shy in company as Moore's hero, who confessed in the song—

I would tell her I love her,  
Could I find out the way.

The failure of the solemn dinner-party, composed by Madame Witse with the intention of astonishing her neighbours by the intellectual prowess of Gerrit the Unready, is as well told, in its minute fashion, as if Hook, or Hood, or Mr. Poole had been the chronicler. A third interior, different in its colour and persons, though still referring to the incidents and characters of burgher life, will be found in the 'Stassok Family.' To none of these, however, can justice be done by extract. It is not from any single head—or one metal vessel, be it ever so brightly finished—or detached pot of flowers on the window-sill—or solitary satin petticoat or velvet jacket garnished with swandown—that an idea could be formed of that which gives a charm to the pictures of Ostade, Van Aalst, Mieris, or Terburg. It is in the artful contrast of colour—in the accumulation of familiar objects—in the natural carelessness of their arrangement—that the character resides; and so it is with the 'Scenes' of Mynheer Beets. Among their class we consider them as first-rate; calculated, moreover, to give a pleasing impression of the probity, domestic affection, and household comfort of the land to whose sons and daughters they relate.

#### *A Letter to Viscount Palmerston, K.G., from Lady Franklin; with an Appendix. Ridgway.*

LADY Franklin's name has often been indirectly before the public in connexion with the search for her husband's Expedition; and it is pretty well known that her extraordinary exertions have been very instrumental in promoting the efforts that have been made to find the lost Expedition. Now, however, for the first time she appears in the character of authoress. She has been induced to take this step, hoping that the publication of her letter to the head of the

Government will engage the sympathy of those in power, and lead to a final expedition being despatched in search of the remains of the Franklin party. After alluding to a memorial presented in June last to Lord Palmerston, advocating further exertions, which was favourably received, Lady Franklin observes:—

"Nothing has occurred within the last few months to weaken the reasons which induced the Admiralty, early in July last, to contemplate another final effort, and as they put it aside at that time on the sole ground that it was too late to equip a vessel for that season, I trust it will be felt that I am not endeavouring to re-open a closed question, but merely to obtain the settlement of one which has not ceased to be, and is even now under favourable consideration. The time has arrived, however, when I trust I may be pardoned for pressing your Lordship, with whom I believe the question rests, for a decision, since by further delay even my own efforts may be paralysed. I have cherished the hope in common with others, that we are not waiting in vain. Should, however, that decision unfortunately throw upon me the responsibility and the cost of sending out a vessel myself, I beg to assure your Lordship that I shall not shrink, either from that weighty responsibility, or from the sacrifice of my entire available fortune for the purpose, supported as I am in my convictions by such high authorities as those whose opinions are on record in your Lordship's hands, and by the hearty sympathy of many more. But before I take upon myself so heavy an obligation, it is my bounden duty to entreat Her Majesty's Government not to disregard the arguments which have led so many competent and honourable men to feel that our country's honour is not satisfied, whilst a mystery which has excited the sympathy of the civilized world remains uncleared. Nor less would I entreat you to consider what must be the unsatisfactory consequences, if any endeavours should be made to quench all further efforts for this object. It cannot be that this long-voiced question would thereby be set at rest, for it would still be true that in a certain circumscribed area within the Arctic circle, approachable alike from the east and from the west, and sure to be attained by a combination of both movements, lies the solution of our unhappy countrymen's fate. While such is the case, the question will never die. I believe that again and again would efforts be made to reach that spot, and that the Government could not look on as unconcerned spectators, nor be relieved in public opinion of the responsibility they had prematurely cast off. It is now about two years ago that one of Her Majesty's Arctic ships was abandoned in the ice. In due time this ship floated away, was picked up by an American whaler, carried into an American port, and (all property in her having been relinquished by the Admiralty) was purchased of her rescuers by the American Government, by whom she has been lavishly re-equipped, and is now on her passage to England a free gift to the Queen. The Resolute is about to be delivered up in Portsmouth harbour, not merely in evidence of the cordial relation existing between the two countries, but as a lively token of the deep interest and sympathy of the Americans in that great cause of humanity in which they have so nobly borne their part. The resolution of Congress expressly states this motive, and indeed there could be no other, as it is well known that for any purpose but the Arctic service those expensive equipments would be perfectly useless and require removal."

We know not whether the dismantling of this ship, which has recently been carried into effect by Admiralty orders, is intended to show that the idea of making another effort to find the relics of the Franklin Expedition has been abandoned by that department of Government; but it must be admitted that the act is ungracious, and cannot fail to be commented on by our Transatlantic friends.

Lady Franklin then proceeds to show that the proposed search may be made with slight hazard of life and very small cost, and thus concludes:—

"This final and exhausting search is all I seek in

behalf of the first and only martyrs to Arctic discovery in modern times, and it is all I ever intend to ask. But if notwithstanding all I have presumed to urge, Her Majesty's Government decline to complete the work they have carried on up to this critical moment, but leave it to private hands to finish, I must then respectfully request that measure of assistance in behalf of my own expedition which I have been led to expect on the authority of Lord Stanley, as communicated to me by Lord Wrottesley, and on that of the First Lord of the Admiralty, as communicated to Colonel Phipps in a letter in my possession. It is with no desire to avert from myself the sacrifice of my own funds, which I devote without reserve to the objects in view, that I plead for a liberal interpretation of those communications; but I owe it to the conscientious and high-minded Arctic officers who have generously offered me their services, that my expedition should be made as efficient as possible, however restricted it may be in extent. The Admiralty, I feel sure, will not deny me what may be necessary for this purpose, since if I do all I can with my own means, any deficiencies and short-comings of a private expedition cannot I think be justly laid to my charge. In conclusion, I would earnestly entreat of Her Majesty's Government, while this subject is still under deliberation, that they would be pleased to obtain the opinions of those persons who, in consequence of their practical knowledge and vast experience, may be considered best qualified to express them in the present emergency. And as it must be in the ranks of those officers who would naturally be selected for command of any final expedition that these qualifications will most assuredly be found, I trust I may be pardoned for directing your Lordship's attention to the names (which I put down in the order of their seniority) of Capts. Collinson, Richards, M'Clintock, Maguire, and Osborn. All these officers have passed winter after winter in Arctic service, have carried out those skilful sledge operations which have added so much to our knowledge of Arctic Geography, and have ever, in the exercise of combined courage and discretion, avoided disaster, and brought home their crews in health and safety. I commit the prayer of this letter, for the length of which I beg much to apologize, to your Lordship's patience and kind consideration, feeling assured that however the burden of it may pall upon the ear of some, who apparently judge of it neither by the heart nor by the head, you will not on that, or on any light ground, hastily dismiss it. Rather may you be impelled to feel that the shortest and surest way to set the importunate question at rest, is to submit it to that final investigation which will satisfy the yearnings of surviving relatives and friends, and, what is justly of higher import to your Lordship, the credit and honour of the country."

The Appendix to Lady Franklin's pamphlet contains a copy of the Memorial submitted to Lord Palmerston, Lady Franklin's Letter to the Admiralty, deprecating the idea that Dr. Rae has ascertained the fate of the Franklin Expedition, and extracts of letters from various Arctic authorities in favour of another effort being made to solve the Great Arctic Mystery.

*"Habet!" A Short Treatise on the Law of the Land as it affects Pugilism. By Francis Frederick Brandt, of the Inner Temple, Barrister-at Law. Hardwicke.*

WHEN the man of old arose in the assembly to defend the character of Hercules, he was met by the query, "Who assails it?" It is somewhat different with Mr. Brandt. Professional pugilism is esteemed a ruffianly calling, and the law is, under certain contingencies, dead against it. Our Barrister, however, is a supporter of the "noble art of self-defence," as it used to be called by the "Tipton slashers;" and he undertakes to prove that prize-fighting is not at all contrary to law,—under certain regulations! Whither are we tending? Beyond the Atlantic a proposition has been mooted to re-establish the slave-trade; and here at home we have a namesake of the Author of 'The Ship

of Fooles' (who never fancied that one of his own kith might be found aboard) asserting the excellence of "the Ring," and affirming the legality of its practice. There is, of course, no accounting for taste. George the First could not swallow an oyster that was not exceedingly stale; and, to go further back, there was a King Antaeus who, after being induced to listen for a while to the exquisite music of the captive minstrel Ismenias, very roughly declared that he would ten times sooner hear the neighing of one of his own horses, than any music whatsoever, be it of mortal singers or the tuneful spheres. Mr. Brandt, from his chambers in the King's Bench Walk, has sent forth this apology for the givers and takers of blows. *De gustibus non disputandum*—on the subject of *blows* it is not worth while disputing. The author, learned in the law as he may be, fails to show that public prize-fights are above it. We trust that he will not induce a single reader to fall in love with the art itself, and that the first of two lines by Cibber will not, in respect to his advocacy of pugilism, apply to him:—

Persuasion tips his tongue, whence he talks,  
And he has chambers in the King's Bench Walks.

Mr. Brandt takes his stand on this point. He allows that a prize-fight in a *public place* would be an offence against the law; and, he says:—

"A public place I take to be, for the purposes of this subject, any place where her Majesty's subjects have a right to be, and which they have a right to frequent,—any place where people are used to be and to congregate, and more especially a street, a market-place, a highway, but assuredly not such a place as Essex Marsh, excepting where the same is intersected or traversed by roads, or occupied by buildings."

Mr. Brandt is a bad logician. If a public place is a place which people have a right to occupy, and if it be allowed that they have a right to occupy any part of Essex Marsh, then such part so occupied is a public place, and a prize-fight thereon avowedly illegal.

Mr. Brandt's interpretation of the law is as indifferent as his application of logic. For instance, Mr. Justice Patteson decided, in a case quoted, that two pugilists striking each other, and all who went out to enjoy the edifying spectacle, were alike guilty of assault. Mr. Brandt thus corrects the learned Judge:—

"Supposing the fight to be a well-conducted one, according to the rules which I have laid down, and that a third party indict any person present for an assault, I take it that the accused would have nothing more to do than to call as his witness the man whom he is said to have assaulted, who would, as a matter of course, give evidence of the facts, which would most likely be in some such words as these: 'I really do not know whether I have been assaulted, but I do know that I have brought all upon myself. If I was hit, I hit again; whatever was done was with my own consent, and I do not feel myself aggrieved.' If there was no riot and no tumult, if no one was assaulted or struck excepting the combatants, and that each by the other; surely after such evidence as this the case would fall to the ground, and an acquittal ensue; and for expressing this opinion I most humbly and sincerely apologize to Sir John Patteson."

The above is applied to public fights. Private fights, as far as we can understand our author, are (as he thinks) legal matters. Mr. Brandt allows, however, that if one of the combatants be killed, "all present may be found guilty of manslaughter." This is to allow that the act is illegal. It may seem an innocent thing to throw a brick out of a window, but a labourer who once did so, and thereby killed a passer-by, was hanged because of that fatal result. And yet here was no *malice prepense*. The thrower of the brick did not intend to strike any one, whereas the pugilist aims a premeditated blow.

Mr. Brandt recognizes degrees among pugilists, as Dunas does among dramatists. We do not know who the members of the Pugilists' Benevolent Association may be, but when Mr. Brandt (alluding to a prize-fighter who, getting his adversary down, tried to gouge his eye out) assures us, "if he mistakes not," that the ruffian was "not a Christian," we are ready to believe him.

Incidental to the subject, we have some matter which is of more interest than the main subject itself. Here is a curious distinction made by the law:—

"Before I leave the subject of assault, I purpose referring to the law as it affects what is called 'Mayhem,' which, forming, as it does, a species of assault, is said to be an injury much more atrocious than the most aggravated kind of battery; it consists in violently depriving another of the use of a member proper for his defence in fight. As, however, I am sure that none of my readers would be guilty of so grievous and, I may say, so cowardly a crime, I only allude to it because I think that a few observations on the subject will prove amusing, and tend to moisten the dryness which necessarily pervades even a semi-legal disquisition, no matter what the subject be. Mayhem, though no doubt a civil injury, is looked upon in a criminal light by the law, being an atrocious breach of the Queen's peace, and an offence tending to deprive her of the aid and assistance of her subjects; it is defined to be the violently depriving another of the use of such of his members as may render him the less able in fighting either to defend himself or to annoy his adversary. Therefore the cutting off, or disabling, or weakening a man's hand or finger, or striking out his eye, and (oddly enough) his *fore-foot*, or depriving him of those parts the loss of which in all animals abates their courage, are held to be mayhem. But the cutting off of his ear or nose, or the like, are not held to be mayhem at common law, because they do not weaken, but only disfigure him.—Blackstone's Com. vol. iv.; Burn's Justice, vol. iii. p. 520. Hawkins and East, in their 'Pleas of the Crown,' define this offence in the following words:—'Maim is such a hurt made on any part of a man's body whereby he is rendered less able in fighting either to defend himself or annoy his adversary, for the members of every subject are under the safeguard and protection of the law, to the end a man may serve his king and country when occasion shall be offered.' By the ancient law of England, whoever deprived a man of one of his members was sentenced to lose himself a similar member; but this in time ceased to be the practice; and for this a curious reason is assigned, viz., that on the repetition of the offence the punishment could not be repeated; in other words, if I cut off the right hand of A. B., and as a punishment am deprived of my right hand, and afterwards cut off the right hand of C. D., my right hand being gone, cannot a second time be cut off; and so C. D. is without a remedy."

This old law of "Mayhem" has been made to yield to modern exigencies, the significance of the term having been extended by several statutes. There would speedily be an increase of offences under that head were the respectable brotherhood of pugilists again established.

#### MINOR MINSTRELS.

*The Modern Scottish Minstrel, &c.* By Charles Rogers, LL.D. Vol. IV. (Edinburgh, Black.)—Having naturally a larger experience of work badly done than can fall to the lot of readers who only read for pleasure, we may deliberately say that few examples of tasteless and careless work occur to us more signal than the one presented by this publication, which becomes less and less satisfactory as it proceeds. The fourth volume opens with one of Mr. G. Gilfillan's dissertations, having for its subject the pertinent theme of 'The Influence of Burns.' But Mr. Gilfillan's ponderous style is a press under which the life of the most brilliant singer

must be crushed flat. Here, as usual, he is heavy, sesquipedalian, and devoid of originality or discernment. The song-writers whom Dr. Rogers sets in array—a regiment of minstrels not in buckram, but in fustian—are the Rev. Mr. Riddell (whose Autobiography is the least dull passage in the volume, though it yields nothing to extract), Mrs. Margaret Inglis, James King, Isobel Pagan (whose "Ca' the Yowes" is the best song in the collection), John Mitchell, Alexander Jamieson, John Goldie, and Robert Pollok. Had the author of 'The Course of Time' no friend to prevent the editor from publishing such high-flown and inflated nonsense as 'The African Maid'? The first two stanzas will justify our epithet:—

On the fierce savage cliffs that look down on the flood,  
Where to ocean the dark waves of Gabia haste,  
All lone, a maid of black Africa stood,  
Gazing sad on the deep and the wide roaring waste.

A bark for Columbia hung far on the tide,  
And still to that bark her dim wistful eye clave;  
Ah! well might she gaze—in the ship's hollow side,  
Moan'd her Zoopah in chains—in the chains of a slave.

Next come the names of Denovan, Imlah, Tweedie, Atkinson, Gardiner, Robert Hogg, Wright (a writer whose rhymes contain intimations of picturesque wildness), Grant, Dugald Moore (not Thomas), the Rev. T. G. Torry, Anderson, Allan, Brydson,—Charles Doyne Silley (who, as our author owns, has no right to be among the Scotchmen, seeing that he was a native of Ireland), Robert Miller (here credited with a lyric originally published, if we are not much mistaken, with the signature of Felicia Hemans), Alexander Hume, Thomas Smibert, and John Bethune. The last-mentioned noble peasant and his brother offer a pair of subjects to which every Scotsman's heart should warm; but, strange to say, Dr. Rogers seems to know less about them now than English writers knew fifteen years since. He plasters them over with a few insipid and indiscriminating phrases, and passes on to other less worthy men, such as Allan Stewart, Malone, and Still. For Robert Nicoll, again, something better might have been done; but he, like the Bethunes, seems to have been avoided by Dr. Rogers out of want of knowledge. To him succeed Archibald Irving, and three Alexanders—Ritchie, Laing, and Carlile,—John Nevay, Thomas Lyle, and James Home. A song by the last-named minstrel, 'This Lassie o' mine,' is printed by the editor with the cool notice that he had already printed it in his second volume "as the composition of the Ettrick Shepherd." Lastly, we find the names of Telfer, MacLachlan, John Brown, Charles Stewart, and Angus Fletcher. We request the reader's indulgence for the above bead-roll of minor minstrels, having neither fame, name, nor claim,—but it was necessary to recite it to avert the possible charge of carelessness in reading, which may be brought against us in return for our saying (as it is no less necessary to say) that we have not met with so worthless a collection of lyrics, at so high a price, as this fourth volume of 'The Modern Scottish Minstrel.'

*Gethsemane, and other Poems.* By Thomas Galland Horton. (Judd & Glass.)—We take up a book of verse on a sacred subject with a feeling of trepidation. Of all the subjects open to our versifiers those drawn from the Bible appear to be especially reserved for the most wretched treatment. Mr. Horton's is scarcely an exception to the rule. It would require the mightiest dramatist the world has yet seen to compass the tragedy that opened in Gethsemane,—and he would be too humbly wise to attempt it. The "other Poems" include 'Felix,' a very futile imitation of 'Festus,' and 'Hebrew Odes.' If the Rev. Mr. Horton could have felt the immeasurable

sublimity and solemn gorgeousness of several Scriptural passages upon which he has laid violent hands, he would have shrunk from trying to render them in such poor measure as he was master of. Of what avail to any one is it to substitute for the stern questioning of the Psalmist this feeble short measure, with the concluding cockney rhyme?—

Why do the heathen rage,  
The people plot in vain;  
Rulers and kings engage  
In counsel 'gainst his reign,  
Against the Lord and his Messiah,  
The princes of the earth conspire.

—And we have found nothing better in these 'Hebrew Odes.' We are aware of the use in rendering Scripture into rhyme, and setting it to hymn tunes, that are often the only music of the poor; but there is enough and to spare of this kind of thing, which Hood aptly called "hashing the Gospel."

*Life Thoughts, and other Poems.* By R. Gedney. (Whittaker & Co.)—A gorgeous outside, like the plumage of some birds that are not remarkable for their singing! The book is not without faint shadowings of poetry, though these are the after-shadowings of his author's reading rather than fore-shadowings of his future promise. We hear voices in a mist, but the voice of Tennyson, Poe, Longfellow, or other is more distinct than that of Mr. R. Gedney.

*Modern Manicheism, Labour's Utopia, and other Poems.* (Parker & Son.)—The title-page informs us that these poems are "by a Poet hidden in the light of Thought." Possibly that is the reason why the poet is not apparent to the sense of feeling. We fancied, however, that we caught a brief glimpse of such an one in the episode of 'Francesca Da Rimini,' which is tenderly felt and fluently expressed. It was difficult to decide, because he was there "hidden" in the great shadow of Dante, and gone again the moment he loosed the skirts of the mighty Florentine. In the poem called 'Modern Manicheism' are many sensible observations, but none that demanded utterance in the form of verse. In a sonnet to the "Author of 'Alton Locke'" our poet thus complains from his hiding-place:—

Rightly or wrongly, Kingsley, I believe  
You did me evil turn,—with bitter phrase  
Pouring contempt where not cordial praise  
From you had seemlier been.

—What his grievance is we left to imagine. There is also an address to Mr. Alfred Tennyson, familiar in manner. The author's want of respect may rebound to him from the reader in boomerang fashion.

*The Life and Opinions of General Sir Charles James Napier, G.C.B.* By Lieut-General Sir W. Napier, K.C.B. In 4 vols. Vols. I. and II. With Portraits. Murray.

The Napiers are, in more respects than one, a chivalrous race, and their gallant bearing in the field, and power of chronicling brave deeds in braver language, have won them name and fame—in spite of their impracticable tempers, virulent personalities and unbounded egotism. With this fiery brotherhood the method of procedure has ever been a blow and a word,—and it will, perhaps, be well to render *similia similibus* and make our censure take precedence of our praise. The first thought, in fact, that will arise in every candid mind, after the perusal of the memoir before us is, how true the saying, "*Qui s'excuse s'accuse!*" Here are two volumes, pleasant with anecdote, and written in a style which, if it cannot be called polished, is at least glittering and trenchant, yet stamping indelibly on the mind the very

impression their author designed them to efface. The Preface is too characteristic to be omitted: "This shall be the story of a man who never tarnished his reputation by a shameful deed: of one who subdued distant nations by his valour, and then governed them so wisely that English rule was revered and loved where before it had been feared and execrated. For thus nobly acting, the virulence of interested faction was loosed to do him wrong: honours were withheld, and efforts made to depreciate his exploits by successive governments: nevertheless his fame has been accepted by the British people as belonging to the glory of the nation."

After this challenge—short, sharp, and shrill as blast of trumpet before the charge—Sir William enters the lists to defy all impugners of his brother's fame, and his motto is "Death to unbelievers." The device upon his shield (we mean the cover of his book) proclaims the hardihood of his purpose, a hand grasping the moon: some may think it emblematical of rashness and portending failure.

But let us descend from these lunar flights into the humble walks of common sense. We have, then, here no ordinary biography, but the case of Napier *versus infidels*, and it must be tried dispassionately, without bias or prejudice. After wading through the evidence one thing is abundantly clear, that Sir Charles Napier was a man singularly unfortunate in his superiors. By his own showing, the persons under whose control he was placed were, in general, weak, incapable and envious men,—often devoid of all patriotism, honour and good feeling. This remarkable destiny attended him from his schoolboy days to the close of life. His master was "a passionate, ill-judging man," and once had the extreme folly and temerity to strike his gifted pupil, "who retired into a dark closet, used for holding cloaks, and remained there weeping with shame and anger for hours, nor did he recover his serenity for a week." His first commanding officer, Colonel William Stewart, was "so inflated with false notions of command as entirely to change Charles Napier's feelings towards him." "When once out of this regiment" he resolves "not to return—Stewart renders it odious." His next colonel, also a Stewart, was not so bad, but a remarkable reason is added—"Napier made rapid strides towards becoming real commanding officer." After joining the 50th regiment he gets the command of it by the retirement of "his Colonel (Walker), whose harsh discipline had excited the anger of Sir John Moore, and caused him to reject the corps from his army going to Spain." Of course this rejection changes into glad acceptance on Napier's succeeding to the command. But now censure takes a higher flight. At Corunna the 50th was brigaded under Lord W. Bentinck, and but for Lord William's disobedience to orders, we are told, "Soul's army would have been lost." Lord Wellington comes next on the stage, and makes but a poor figure. "His march from Talavera to Alentejo was very bad"—"his information was bad, and he trusted to it too implicitly"—"his general operations are difficult to be defended"—"the whole of the Talavera campaign is discreditable to him as a great captain, and he appears to have deserved the epithets of rash and imprudent, not of fool though, as many say." With minds somewhat relieved by this last acquittal of our favourite hero, we get next to General Crawford, whose case we surrender as hopeless.

"His ignorance of cavalry disheartened the men"—"the demon of folly was strong in him"—"a phantom-hero from Corunna saved his division on the Coa, and the bloody business closed with as much honour for the officers

and men as disgrace for Crawford's generalship." Passing over the American Expedition, in which Admiral Cockburn and Sir Sydney Beckwith escape with comparatively very moderate censure, we come next to the Ionian Isles, where we find Sir T. Maitland, "narrow-minded, seeing things under false lights, constantly drunk, surrounded by sycophants, and imagining himself a god." Bad as this description is, there is at least the poor consolation that Sir Frederick Adam was worse, being "false and foolish, inert in all but ostentation, contemptible in all but treachery, which was, however, deep enough to render him dangerous." This odious personage gave place to a man who, if not admirable, was, we are glad to hear, quite harmless, "Sir James McDonald, Adam's successor, one of those goose politicians that the Whigs have always been ready to foist upon the public as swans." Poor Whig! your portrait is to follow, as the scene shifts to the command of the northern districts of England in the troublous year 1839. "The Whig is a sneaking pickpocket, pretending to elegance and honesty, while he commits every dirty trick recorded in the Newgate Calendar—so far as it is safe." Having shown these disreputable characters in a bunch, we had a mind at first to hand up single specimens, but we will drop the dirty fraternity all save one,—"Mr. Macaulay, who had just come from India, where he had been for years complacently enjoying 10,000/- yearly for doing nothing, his appointment having been a gross Whig job." After all this we began to congratulate ourselves on escaping to India, but, alas, there we are even worse off, and our misery culminates on encountering "the wholesale confiscation of property, the licence of torture, the nepotism, the rapacity, the universal injustice of the Company's rule, where not controlled by the English Judges' Courts, the overbearing, money-seeking tyranny of the Indian Government, and the hideous system of supporting the iniquity by falsehoods in Parliament."

If such were Napier's *superiors* we may spare ourselves the labour of painting his enemies, though it must be confessed the one character merges into the other somewhat often. Even Sir W. Napier's muse (the tenth, by the way, whose name is Megara) rises jaded from the task of depicting these miscreants. One very remarkable characteristic, however, of the unhappy crew is too singular to be omitted. They, in general, put on at first the semblance of "good fellows," sometimes even of noble-hearted gentlemen—in fact, quite Bayards, and, till they began to oppose Sir Charles, this deceptive appearance continued. It turned out that this sentiment of friendship for our hero, even though only pretended, was a sort of guiding star to them. The instant they lost sight of it they stumbled and fell over a moral precipice, on the brink of which, strange to say, they had been all the time walking. Their descent, as might be expected, was then inconceivably rapid, and they fell never to rise again. This reminds us of those pretty allegories we have seen in the hands of children in which *Animula* or *Juvenis* is represented as entering the Garden of Life. The young pilgrim is shown to us at first with an angel countenance, shining vestments and golden hair. Some beneficent being has given him a talisman, which has the marvellous property of keeping him always happy, beautiful, and good, so long as it is retained. His path leads him among roses, by murmuring streams, through flower-enamelled meads. All at once, by some inconceivable act of folly, the talisman is lost. Immediately, the sun is hid, the poor pilgrim falls into pits and soils his silver robe, night comes on apace with storms and terrors

the howling of wild beasts is heard, and, unless the fallen one repents (which seldom happens), his fate is almost too painful even "to point a moral."

Leaving the reader to apply this story, we must hasten to say at once, that Sir W. Napier's style of biography is not such that we can approve. The age when fierce invective met with general toleration, if not applause, is happily over. Besides, does it not occur to him that he is depreciating the very character he wishes to extol? Sir Charles Napier's "Life" is exhibited to us as one long "winter of discontent,"—and his biographer, not satisfied with the termini of birth and death, extends this dreary waste on either side, complaining even of destiny for making his hero "of low stature and slight when both his parents were tall and strong," and of posterity, because they will not fall down and worship the golden statue that he has set up.

The two volumes that are now given to the public are divided into fourteen epochs, according to the scenes in which Sir Charles figured. Of these the first seven are the most interesting, comprising Napier's youthful life, and his campaigns under Moore and Wellington. The account of Corunna and of John Hennessy, a wild soldier of the 50th, who was the only man who got in advance of his gallant commander, and who aided in saving him when wounded, is most graphic. Of the anecdotes of Napier's younger days we must extract one or two specimens, as both characteristic and amusing. Take the following:—

"As a child Charles Napier was demure and thoughtful, and his expressions generally had a touch of greatness: thus, when only ten years of age he rejoiced to find he was short-sighted, because a portrait of Frederick the Great hanging in his father's room had strange eyes; and because Plutarch said Philip, Sertorius, and Hannibal, were one-eyed, and Alexander's eyes of different colours: he even wished to lose one of his own as the token of a great general; unknowing then that none of God's gifts can be lost with satisfaction. But a longing for fame was with him a master passion, and in his childhood he looked to war for it, with an intense eagerness: yet nothing savage ever entered his mind, his compassionate sensibility was that of a girl; it was displayed early and continued till death. When he could but just speak, hearing for the first time the caw of a single crow, probably a melancholy one which infancy could detect, he stretched forth his little hands, and weeping exclaimed with broken infantine accents, *What matta poor bird? What matta?* And only by repeated assurances that the bird was not unhappy could he be pacified. Danger he sought as conducing to reputation, but indifference to it was not, as supposed, any part of his temperament: he was of very sensitive fibre; yet with astonishing force of will he could always call up daring and fortitude to overbear natural timidity. Unlucky as to accidents, they beset him from childhood to latest age, he was never deterred thereby from striving in all perilous feats of youth in youth, and daring actions becoming age in age. Once, in leaping, he struck his leg against a roughly-revetted bank with such force as to tear the flesh from the bone in a frightful manner; he was but ten years old and the wound was alarming, yet he sustained the pain and fear with a spirit that excited the admiration of stern men. His moral resolution was very early shown. A wandering showman, a wild-looking creature, short of stature but huge of limb, half-naked, with thick matted red hair and beard, and a thundering voice, was displaying his powers on the Esplanade at Castletown. A crowd of people gathered, and, after some minor displays, the man, balancing a ladder on his chin, invited, or rather, with menacing tones ordered a sweep to mount and sit on the top, but the boy shrunk in fear from the shouting gesticulating ogre. Charles Napier, then six years old, was asked by his father if he would venture?

Silent for a moment he seemed to fear, but suddenly looking up said yes, and was borne aloft amidst the cheers of the spectators. Again: at ten years of age, having caught a fish when angling, he was surprised by the descent of a half-tamed eagle of great size and fierceness, which, floating down from a tree, settled upon his shoulders, covered him with its huge dark wings, and took the fish out of his hands. Far from being frightened he pursued his sport, and on catching another fish held it up, inviting the eagle to try again, at the same time menacing the formidable bird with the spear end of the rod. Plutarch would have drawn an omen from such an event. About this time he was taken to the Hot Wells of Bristol, where Mr. Sheridan, being acquainted with his father took much notice of the boy and once offered him a present of money, which was instantly rejected. 'Papa told me never to take money, and I will not have yours: but I thank you.' Sheridan was surprised, and rather characteristically said to the father 'Your boy is a fine fellow, but very wonderful.'

The following account shows his indomitable courage:—

"When seventeen I broke my right leg. At the instant there was no pain, but looking down I saw my foot under my knee, and the bones protruding; that turned me sick, and the pain became violent. My gun, a gift from my dear father, was in a ditch, leaping over which had caused the accident; I scrambled near enough to get it out, but this lacerated the flesh, and produced much extravasated blood. George came to me; he was greatly alarmed, for I was very pale, and we were both young, he but fifteen. Then came Capt. Crawford, of the Irish Artillery, and I made him hold my foot while I pulled up my knee, and in that manner set my leg myself. The quantity of extravasated blood led the doctors to tell me my leg must come off, but they gave me another day for a chance. Being young, and vain of good legs, the idea of *hop and go one*, with a *timber toe*, made me resolve to put myself to death rather than submit to amputation, and I sent the maid out for laudanum, which I hid under my pillow: luckily the doctors found me better, and so saved me from a contemptible action. Perhaps if it had come to the point I might have had more sense and less courage than I gave myself credit for in the horror of my first thoughts; indeed my agony was great, and strong doses of the laudanum were necessary to keep down the terrible spasms which fractures of large bones produce. The doctors set my leg crooked, and at the end of a month, when standing up, my feet would not go together: one leg went in pleasant harmony with the other half way between knee and ankle, but then flew off in a huff, at a tangent. This made me very unhappy, and the doctors said, if I could bear the pain they would break it again, or bend it straight. My answer was I will bear anything but a crooked leg. Here then was I, at seventeen, desperately in love with a Miss Massey, having a game leg in perspective, and in love with my leg also: so I said to the leg carpenter, Let me have one night for consideration. All that day and night were Miss Massey's pretty eyes before mine, but not soft and tale-telling; not saying *Pig will you marry me*, but scornfully squinting at my game leg. There was Miss Massey, and there was I unable to do anything but hop. The per contra were two ill-looking doctors torturing me, and the reflection that they might again make a crooked job after the second fracture, as they had done after the first! However, my dear Miss Massey's eyes carried the day, and just as I had decided, she and her friend, Miss Vandeleur, came in the dusk, wrapped up in men's great coats to call on me: this was just like the pluck of a pretty Irish girl, and quite repaid my courageous resolve: I would have broken all my bones for her. So after letting me kiss their hands, off my fair incognitas went, leaving me the happiest of lame dogs. The night passed with many a queer feel, about the doctors coming like devil imps to torture me. Be quick, quoth I, as they entered, make the most of my courage while it lasts. It took all that day and part of next to bend the leg with bandages, which were tied to a wooden bar, and tightened every

hour, day and night; I fainted several times; and when the two tormentors arrived next day, after breakfast, struck my flag, saying Take away your bandages for I can bear no more. They were taken off and I felt in heaven. Not the less so that the leg was straight! and it is now as straight a one, I flatter myself, as ever bore up the body of a gentleman or kicked a blackguard. There was in Limerick a great coarse woman, wife of Dr. —. When she heard of my misfortune she said, Poor boy, I suppose a fly kicked his spindle shanks. Being a little fellow then, though now, be it known, five feet seven inches and a half high, this offended me greatly; and as the Lord would have it, she broke her own leg just as I was getting well. Going to her house with an appearance of concern, I told the servant how sorry I was to hear that a bullock had kicked Mrs. — and hurt its leg very much, and that I had called to know if her leg was also hurt. She never forgave me."

The Cephalonian annals are, on the whole, wearisome, but we are tempted to give one specimen of his dealings with the Suliots.—

"The first night passed quietly, the second was dark and stormy, but at one o'clock a wild Irish shriek of triumph rose above the tempest, and then the *Slot! Slot!* I have the *Slot!* followed in ringing tones. Up run the supporting guard, and the shouter was found stooping over the precipice, swaying to and fro under the driving blast and rain, but holding his musket downwards with the bayonet pointed against a naked man, who was hanging on to a ledge with both hands. This was the Suli, who had thus painfully and dangerously drawn himself along, until the keen eye and rapid action of the soldier vindicated Charles Napier's always avowed notion, that in the British army are to be found men, who will overmatch those of any other country, in force, courage, intelligence and dexterity. One day and night remained of the convention, and the Suliots were suffered to return to his people as he came; but next evening the neck of land suddenly blazed, from side to side and for some way down the precipice, with large paper lanterns, placed in three rows, so that nothing could pass unseen. Then the Suliots, admitting defeat, gave up the criminal, who was tried and hanged, to the great disgust of his countrymen: not objecting to his death but to the manner of it and the cause, saying, It was shameful to take the life of a brave man for the killing of a woman! Long afterwards, in Scinde, a similar crime and punishment drew forth precisely the same sentiment from the Belooches, showing how much alike warlike barbarians feel and act towards women, whatever may be their race or country: the treatment of women is the sure measure of civilisation."

As Sir Charles Napier's Indian career is unfinished in the present volume we refrain from entering on the many vexed questions attending it, and will only add, with a slight alteration of a well-known dictum, that Sir William's picture of his brother would have been better if the painter had taken less pains.

#### OUR LIBRARY TABLE.

*Ernest Milman: a Tale of Manchester Life.* By Powys Owlyn. (Hope.)—This book seems to have been written by some very young man, who entertains a great objection to the "drudgery of the desk's dry wood," or, indeed, to hard work of any kind. It contains a great deal of coarse invective, and it is written in a vehement, declamatory style, with an unmerciful profusion of adjectives. It is about as true a picture of Manchester life and Manchester people as the eloquence of Chartist orators is an historical view of the state of the nation. "*Nous sommes tous mortels, mes frères, et moi aussi peut-être,*" said a provincial friar to his admiring audience; but if Ernest Milman were a true picture of Manchester, the place could not hold together for a twelvemonth: the inhabitants would die of their mutual hideousness. As a picture of life and manners, 'Ernest Milman' may rank with Mrs. Trollope's 'Factory Boy,' or any other work where isolated points are dwelt upon and exaggerated until they resemble nothing but a bad dream.

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Undoubtedly some young warehousemen indulge in coarse dissipation—some masters are tyrannical and oppressive;—but, as a general rule, masters do not take young men into employment and keep them for five years to do nothing, merely for the pleasure of discharging them at the end of that period,—nor if the young warehousemen as a class were what is here represented, would there be so many prosperous merchants rising every day from their ranks. The Author of 'Ernest Milman' has not yet learnt to look in the heart of things:—he will be wiser some years hence.

*The Annals of British Legislation.* Edited by Leone Levi. Part VIII., concluding Vol. I. (Smith, Elder & Co.)—The object of this work has already been stated. It is an embodiment in a condensed and regular form of the information collected by Parliamentary Committees, and the various departments of Government, as well as a record of actual and attempted legislation. The idea was admirable, nor does the execution fall far short of the plan. A clear account is given of the business transacted during the Session by the Houses of Lords and Commons, with epitomes of Acts passed, notices of Bills brought in and thrown out or postponed, digests of the evidence adduced before Committees, and summaries of Reports, Returns and other official papers. To accomplish this effectively, and at the same time briefly, was not an easy task; but Prof. Levi has undertaken it with great success. We have already alluded to some points in which the plan, or his development of it, appears to us defective; but these are altogether exceptional. The work is essentially a guide;—it will satisfy those persons who refer to it merely for general purposes, while it will direct the research of others whose investigations take a larger range. This first volume may be placed in political, commercial, and institutional libraries, by the side of the 'Annual Register,' the Year-Book of Commerce,' and other necessary manuals, with which, perhaps, it may be destined to rank in point of duration as well as for its present practical value.

*Treatise on Plane Geometry, according to the Method of Rectilinear Co-ordinates.* By the Rev. Thomas Smith. (Longman & Co.)—Mr. Smith has been many years in India as a missionary; and has probably had but scanty means of observing the gradual change which is taking place in elementary mathematical writing. Hence he has produced a work which is but little in keeping with its contemporaries, whether in its own subject or in others. He thinks he may safely assert "that this is at once the easiest and the fullest elementary treatise on the conic sections in the English language; certainly, no treatise which is as easy is so full, and that no one which is as full is so easy." There is no law against a man praising his own book. To us it seems that, though Mr. Smith understands his subject, and has, no doubt, made it easy to himself, his fullness consists in length of demonstration, which will not conduce to ease. Take, for an example, the two royal octavo pages in which he shows the criteria for ascertaining whether an equation of the second degree belongs to an ellipse.

*An Encyclopædia of Instruction; or, Apologues and Breviats on Men and Manners.* By A. B. Johnson. (New York, Derby & Jackson.)—A man who writes an encyclopædia is a very bold man. Our transatlantic cousin has, however, done so out of the epistolary correspondence which he held with his sons and daughters while they were at school and college. At first thoughts one might be excused for imagining that paternal epistles, crammed with apologues and breviats, could not have been very welcome to the younger people. But they are not badly executed; and had the writer been the driest of didactic sires, he may still have written pleasant things of home. These are not to be found in the printed edition, they being considered "strictly private." The paternal philosopher is, however, occasionally dreadfully trite, and his truisms are uttered like propoundings of discoveries, and his platitudes expressed with an amusing pomposity. Nevertheless, there are wholesome truths to be picked out of the chaff of 'Apologues and Breviats.'

*Preston in the Olden Time; or, Illustrations of Manners and Customs in Preston in the 17th and 18th Centuries: a Lecture delivered at the Theatre of the Preston Institution, &c.* By W. Dobson. (Simpkin & Marshall.)—In a couple of dozen pages the Preston lecturer has told to the Preston people the story of their own town. Such a story is often all but entirely unknown to the mass of inhabitants, and the enlighteners, if they are moderately skilful in their task, deserve encouragement. Mr. Dobson has compiled his materials judiciously; and he, no doubt, gratified his hearers, for the lecture was delivered more than once to the appreciating Prestonians.

*Notices to Correspondents, consisting of Ten Thousand Editorial Answers to Questions selected from the best Authorities, supplying a Fund of Information which cannot be obtained from any other Source.* (Houlston & Stoneman.)—As every line in this volume has been in print before, we may confine our notice of it to registering its appearance. Nearly every editorial pocket has been rifled by the appropriator, who regrets that he could not carry his foray further in the case of papers wherein the question was not always prefixed to the elucidating answer. The editors of these journals are politely requested to amend their system; prospective advantages being held out to them as a consequence of attending to the modest request.

*Cambridge Essays; contributed by Members of the University. 1856.* (Parker & Son.)—The Oxford and Cambridge Essays have become periodicals. This volume, especially, resembles a number of a Review—it's sole distinction being, that the articles are not anonymous. A Review in which the contributors sign their names to their writings is no doubt a variation from the established practice of criticism, though all those persons who appreciate the real objects of journalism, political or literary, will be careful to limit their encouragement of avowals of authorship in connexion with Reviews. That some of the Cambridge Essayists are nothing more or less than reviewers, will be obvious to any one who reads the 'Essay' by Mr. Francis, on the 'Fly-fisher's Library.' Mr. Francis treats his topic discursively, but at the same time submits a number of books to such treatment as they might receive in a weekly paper. Thus, Dr. Knox, who some time ago published a little volume on 'Fish and Fishing in the Long Glens of Scotland,' is taken to task with all the freedom and all the frivolity of a "smart" review, composed at a day's notice. Of course, Mr. Francis establishes the superiority of his own knowledge in angling matters, because he is a master of the subject, and Dr. Knox is not; perhaps, also, an incidental "cutting-up" of this sort came naturally within the scope of his contribution. Still, we had expected to find another class of writing, exclusively, in the 'Cambridge Essays.' The other papers are more serious—that on 'Shakespeare's Text' bearing, nevertheless, a very close affinity to a 'Quarterly' article. Dr. Maine contributes a useful 'Essay on Roman Law and Legal Education'; Dr. J. W. Donaldson, a penetrating analysis of 'English Ethnography'; Prof. Grote, a 'Statement of Views on Education'; and Mr. E. M. Cope, a theoretical criticism on the 'Taste for the Picturesque among the Greeks.' He assumes himself to have traced a purely utilitarian taste in scenery through almost the entire range of Greek poetical literature, from Homer to Aelian, and concludes that the Greeks were a sensual, practical, unaffected people, without the slightest tinge of romantic feeling. It would be interesting to observe how another writer, adopting the opposite hypothesis, could work his way through epic, ode and drama, to an entirely different conclusion. There is no doubt, that to talk of the descriptions of scenic loveliness in the 'Phædrus' as "perfectly ravishing" is to talk nonsense; but to melt all the colours of Greek poetry into a neutral tint of utilitarianism seems as if exaggeration on the one side had provoked exaggeration on the other. In addition to the Essays specified there are three others—on the 'Protestant Church and Religious Liberty in France,' by Mr. W. H. Waddington; on 'Apocryphal Gospels'—one of the most interesting in

the volume—by Mr. C. J. Ellicott; and one by Mr. F. J. A. Hort, on 'Coleridge,' treating him as a true friend of truth, sincere and honest from the beginning to the end of his career. As representing the intellectual tendencies of Cambridge, these 'Essays' will continue to attract the attention of writers and scholars.

Mr. Jardine has reprinted the second volume of his 'Criminal Trials,' under the title of a *History of the Gunpowder Plot*, omitting the formal reports of the two trials, and connecting the introductory and illustrative chapters with a slight thread of narrative based on the trials. Mr. Jardine has unhappily not deemed it worth his while to master the sources of a knowledge of his subject made available during the last twenty years; and his story—with the date 1857 on its title—labours under all the disadvantages of imperfect knowledge.—A second impression of *Craigcrook Castle* proves that Mr. Gerald Massey opens his heart to suggestions offered in a temperate way:—pet expressions are expunged; whole lines occasionally are sacrificed; and, though the old defect of plan clings to the work, the separate poems of which it is composed have gained in strength and beauty by the stern revision.—Mr. Heraud has amended and rearranged his sacred poem, *The Judgment of the Flood*, which we reviewed at the date of its first appearance,—and may now for the second time deliver it over to lovers of the vast and terrible in poetic lore.

Mr. Bohn has added Luther's *Table-Talk*, with Chalmers's *Life of the reformer*, to his "Standard Library,"—Mr. Murray has reprinted two volumes of Sir F. B. Head's *Descriptive Essays* from the *Quarterly Review*,—and has published, for the use of young readers, a history of the 'Decline and Fall of the Roman Empire,' under the title of *The Student's Gibbon*, abridged by Dr. William Smith. —We have on our table the second volume of Mr. Carlyle's *French Revolution*, completing the work,—a popular edition of Mr. Charles Reade's story, *It is never too late to Mend*,—a collection, in one natty volume, of Mr. Thackeray's three *Christmas Books*: *Mrs. Perkins's Ball*, *Our Street*, and *Dr. Birch*,—also, new editions of Mr. Boardman's *The Bible in the Counting-House*—Miss Fanny Fern's *Play-Day Book*,—Mrs. Norton's *Stuart of Dunleath*,—Mr. Emerson's *English Traits*,—and reproductions of *The Home School*, by the Rev. N. Macleod,—*The Haunted House*, from the German of Gerstäcker,—*On some New Methods of Producing and Fixing Electrical Figures*, by W. R. Grove, from the *Philosophical Magazine*,—*Episodes in the War Life of a Soldier*, by C. Campbell, from various magazines,—*The Philosophy of Common Life*, by Dr. Scoffern, reproduced, we fancy, from "The Circle of the Sciences,"—*The Ladder of Life*, by A. Edwards,—and a selection of verses, by J. E. Clarke, called *Heart-Music for Working People*.—*My Aunt Pontypool*, by James, has been entered in the "Parlour Library."—The following works appear in second editions:—Mr. Johnson's *Madeira: its Climate and Scenery*,—Mr. Dewar's *Goodwin*, and other Poems,—Mr. Shortland's *Traditions and Superstitions of New Zealand*,—*Journal of a Deputation sent to the East by the Committee of the Malta Protestant College in 1849*,—*The Priest of the Book of Common Prayer*, a sermon, by the Rev. E. Girdlestone,—*Men and Times of the Revolution*, by W. C. Watson,—Mr. C. T. Brook's *Translation of Faust*,—Mr. Laidman's *Practical Observations on the Laws relating to Bankruptcy and Insolvency*,—Mr. Bakewell's *Manual of Electricity*,—Mr. Fairbairn's *Useful Information for Engineers*,—and the Rev. D. Moore's *Christian Consolation*.—The following appear in third editions:—Dr. Bennett's *Introduction to Clinical Medicine*,—Mr. Doomsay's *Egeria*,—Dr. Mackenzie's *Outlines of Ophthalmology*,—and Col. Jacob's *Rifle Practice*.—Herr Apel's *School Grammar of the German Language*, in a fourth edition.—We may also say, in continuation of our announcement of Year-Books, that we have before us *Hardwicke's Shilling Peerage for 1857*,—*The American Almanac for 1857*,—*Laxton's Builder's Price Book for 1857*,—and a bound volume of Messrs. Williams & Norgate's *Foreign Catalogues*.

LIST OF NEW BOOKS.

Arnold's Practical Introduction to Greek Accidence, 6th ed. 5s. 6d.  
Brinton's Pathology, Vol. 3, of Ulcers of the Stomach, post 8vo. 5s. cl.  
Brougham's Works, Vol. 9, "Speeches," Vol. 1, "or, 8vo. 5s. cl.  
Byron's Poetical Works, new edit. cr. 8vo. 5s. cl.  
Chambers' Young Book of Books, 6s. 5s. cl.  
Dublin University Calendar for the Year 1857, 12mo. 5s. cl.  
Eastern Hospitals and English Nurses, 3rd edit. cr. 8vo. 5s. cl.  
Good Old Times, by Author of "Mary Powell," 3rd edit. 7s. 6d. cl.  
Griffin's Card Drawings, The Blue Sir., &c. 8vo. 2s. 6d. cl.  
Hall's Companion to A. & C. and Venetian Testament, 4s. cl.  
Hilliard's Diaries of London Residents, fc. 8vo. 2s. 6d. 2vols.  
Lever's Tales of Old England, Vol. 1, or, 8vo. 4s. cl.  
McGill's The Four Centuries, 12mo. 2s. cl.  
Miller's My School and Schoolmaster, 6th edit. or 8vo. 7s. 6d. cl.  
Minister's Guide to the Sciences, 8vo. 1s. cl.  
Oxenden's Pathway to Safety, 3rd edit. fc. 8vo. 2s. 6d. cl.  
Palmer's Present to Christian Friend or Devotion to God, 1s. cl.  
Pardon's The Jealous Wife, fc. 8vo. 2s. cl.  
Parry's Rear-Admiral Sir W. E. Monson, by his Son, 10s. 6d.  
Passe's History of the French Revolution, 8vo. 7s. 6d. cl.  
Pictorial History of England, new edit. Vol. 4, 1s. 6d. cl.  
Sheppard and Evans' Notes upon Thucydides, Books 1 & 2, 8s. cl.  
Stoughton's Age of Chirstendom before the Reformation, 7s. 6d.  
Thornton's Gazetteer of East India Company's Territories, 21s. cl.  
Todd's Old England, 12mo. 2s. cl.  
Wilkinson's Epitome in Time of the Pharaohs, 7s. 6d. cl.  
Young Naturalist's Lib. "Adams's Nest," &c. of Birds, 2nd Series, 1s.

'HAMLET,' 1603; AND 'ROMEO AND JULIET,' 1597.

Oldenburg, Germany, Jan. 25.

THE discovery of the last leaf of the earliest 'Hamlet' having, some months ago, excited great interest on both sides of the water, and again directed the public attention to that curious edition, you would, perhaps, allow me, though a foreigner, a column of your paper, in order to state the results of a careful examination of both this and of another first quarto, that of 'Romeo and Juliet,' 1597, which seem to be no first sketches, as some have imagined, but mere misrepresentations of the genuine text. This opinion is borne out by the following reasons:—

1. There are in both editions very striking inconsistencies of the action, owing not only to omissions or transpositions, but also to certain alterations of the text, which cannot but have originated in foreign interpolation.

2. It seems improbable that a juvenile writer should have at first conceived and written his dramas in a shorter form. We might rather have expected the contrary, of which we have some instances in Schiller's 'Don Carlos' and Goethe's 'Goetz von Berlichingen.'

3. The deviations are less numerous and less considerable in the beginning of either play: this may be accounted for by the probability that the reviser's patience forsook him towards the end of his irksome task.

4. Very often the blunders of the mutilated 'Hamlet' seemed caused by abbreviations, ecked out in the wrong way by an unskillful and ignorant reviser. Even the new names we find in the 'Hamlet,' 1603,—those of Corambis (for Polonius), and Montano (for Reynaldo),—might be traced to the same source, if we think them pieced out from Cor. and Mon., which might mean Courtier and Man of Polonius.

5. I apprehend that I discern two hands employed, one after the other, upon this 'Hamlet,'—the one being probably that of an actor, who put down, from memory, a sketch of the original play, as it was acted, and who wrote very illegibly; the other that of a bad poet, most probably "a bookseller's hack," who, without any personal intercourse with the writer of the notes, availed himself of them to make up this early copy of 'Hamlet.' Numerous mistakes of the ear fall to the share of the former contributor, whereas much more numerous misconceptions of the eye, and wrong out-pieces, are to be attributed to the latter. The compositor may have added to these blunderings.

6. The earliest edition of 'Romeo and Juliet,' though decidedly better, participates, on a limited scale, in the same errors.

7. Both copies concur in great many vulgarisms; both often turn poetry into prose, and abound with every kind of shallow repetition,—now of set phrases, oaths, expletives, then (which is strongly indicative of interpolation) of certain lines and passages of peculiar energy, such as would impress themselves more literally upon the memory of the hearer. By these iterations the revisers endeavoured to compensate for what was lost of the original.

8. Some of the characters in this 'Hamlet' differ more from the authentic editions than others. This might as well be explained from their being more imperfectly got, in the notes, on account of

certain peculiarities of the actors who personated them, or the writer's being less acquainted with some scenes, as upon the supposition that Shakespeare ever afterwards retouched or remodelled any of these characters.

9. Out of these positions it would appear that there must be about the said copies a general tame ness and prosing languor, which lead us far away from everything that is peculiar to the well-known over-bold style of Shakespeare's juvenile productions.

10. This is chiefly observable in those scenes and passages which are entirely different from what we read in their stead in the later copies. In those of the mutilated 'Hamlet,' there is an absolute want of that metaphorical language which was one of the fairy gifts of the poet from his cradle; while those of the spurious 'Romeo and Juliet' read somewhat better, but are, nevertheless, by far too bad for Shakespeare,—perhaps even some nice verses not excluded, which glare in the middle of other peculiarities of the interpolated copy as the *pannus purpureus* of Horace. Some of the additions in both copies are of a flat, sententious kind, not unfrequently out of keeping with the rest,—some are dull, coarse, nay, vulgar,—others are temporary allusions to theatrical affairs, which may very possibly have been of the players' making, even of the original ones belonging to Shakespeare's company.

11. Innumerable blunders with regard to scansion and metre are found only in these earliest editions, and in indissoluble connexion with tautologous insertions, omissions, &c. Also, single alternative rhyme now and then balks the ear of the reader.

12. The above-mentioned coincidence of blunders is mainly to be met with in those lines and passages which serve to connect pieces of the genuine text (the ligatures).

13. The most curious misunderstandings of every kind are found on almost every page.

14. Such I take to be the very characteristics of all interpolation whatever; and it is by no other means that we endeavour to discern the spurious parts of the Homeric epics and of our Nibelungen Lay.

15. If we then have all reasons combining to set these editions down for thoroughly sophisticated, none, beyond speculation, to deem even part of their peculiarities genuine, we must not forget that they are, nevertheless, of considerable practical value. Whenever the reading of such a copy, in some obscure passage, coincides with that of the better text, we can hardly think it corrupt; on the other hand, a various reading of the mutilated copy, though in itself without any authority, may lead us to discover typographical errors in the better edition. It is of some use, also, to have involved and difficult passages often rendered there with different words:—it then aids us in the way of interpretation. But the greatest advantage, perhaps, is the third—the scenical one; for it is common to all the adulterated editions of Shakespeare that they explain much more of the stage business than the genuine ones; another proof that the foundation of such copies was that of actual performance.

16. Nevertheless, we ought to hesitate much before we adopt any of the peculiar readings of such editions into our text; and as my sheet is nearly full, I only beg leave to direct the attention of your readers to four passages in 'Romeo and Juliet,' out of which the readings of the spurious copy of 1597 are not yet expelled. They ought, in my opinion, to stand thus, as they stand in the better old text.—

Act i. sc. 1.—Being vex'd, a sea nourish'd with loving (vulg. lovers') tears.

Act. ii. sc. 2.—Nor arm nor face. O! be some other name!

The words, "nor any other part," of the mutilated quartos being of the very same kind, with many of its insignificant additions.

Act iv. sc. 1.—And, therefore, have I little talk (vulg. talk'd) of love.

Act v. sc. 3.—To see my son and heir now (vulg. more) early down.

I have, &c. TYCHO MOMMSEN.

MYSTERY OF INVERTED VISION.

bodies, retina, horizon, tel., centre, lobe, retina, eye, frog, limb, in order to see, nature, instrument.

The cursive D. Cooley's vision not accurate visual version optic each started supporting views union converge.

From the imitative horizon and a culture, they are going on, imagine meet before has he by image and desire want place or.

The horizon reversible always achieve not but phenomena perceive eliminate.

The which of the where the retina glass far better are better of the itself.

By on even we never ward and can't.

Likewise it were down according the same various erect hand movement.

The

XUM

UNDER this title Mr. W. Desborough Cooley has tried, in your number for January 17, to explain how we see objects erect although their images on the retina are inverted. He begins by putting aside the theory propounded by Sir D. Brewster, and which he quotes thus: "We know nothing more than that the mind residing as it were in every point of the retina, refers the impression made upon it at each point to a direction coinciding with the last portion of the ray that conveys the impression, therefore an erect object is the necessary consequence of an inverted image." This statement Mr. W. D. Cooley considers to be quite inadmissible.

I must say that the arguments of Mr. W. D. Cooley have failed to convince me, and that the explanation of the phenomenon given by Sir D. Brewster seems to be still the most satisfactory; for your Correspondent does not weaken the theory by arguing that the direction of the last portion of the rays does not coincide with the direction of those incident on the cornea. It matters not whether they coincide or not (and we know that they cannot coincide if they are bent or refracted in passing through the cornea), we refer the incident ray not on its natural position, but on that which is the continuation of the ray refracted from the cornea to the retina. This will only produce a small deviation in the real position of the object, of no consequence in the result. Again, I do not think that Mr. W. D. Cooley is right when he says, that if we look at a star the rays falling parallel from it on the cornea and converging exactly on the retina for distant vision, the seat of Sir D. Brewster's supposed optic mind ought rather to be in the foci of the rays than in the retina. Are not the foci of the rays exactly on the retina? At all events, I cannot see how the distinction can in the least affect the supposed position of an optic mind, which Sir David Brewster supposes to reside, as it were, in every point of the retina.

There is a fact which cannot be denied, viz., that by a psychological or physiological result, we refer the perception of objects not *internally* on the retinal image, where they are represented by the optical apparatus, but *externally* where they really exist. This extraordinary natural phenomenon is sufficient to account for the re-inversion of the inverted image, for our senses seeing the means, by whatever process it may be, to feel as it were the objects themselves, we must see them as they are—in their erect position.

As we are obliged to direct downwards the optic axis to have a distinct vision on the centre of the retina of the lower parts of the pictorial representation, and to direct it upwards to have a distinct vision of the higher parts, is not that sufficient to produce in our mind the idea of an erect image? It matters not how the image is depicted on the retina, we cannot examine its various points without directing downwards and upwards the optic axis according to the position of the various parts of the object. In fact, we not only raise and lower the optic axis, but in examining, by example, a building or a tree, we are obliged to raise the head to see their top, and to incline it downwards to see their base, for without these different displacements of the head we would not be able very easily to direct the optic axis on these extreme points of the object. But supposing that our eye had been preceded by an *inverting telescope*, by which the images of objects would have been depicted erect on the retina, the top upwards and the bottom downwards, we would have been obliged, in order to examine the image of the telescope, to direct the optic axis downwards to see the top parts, and upwards to see the lower parts, and, moreover, to lower the head to see the top of the building, and to raise it to see its base.

The consideration of the telescope and its properties, indeed, may help us to understand better than by arguments the cause of the erect perception of the inverted retinal image. When we examine the skies with an inverting telescope, are we not deceived as to the position of celestial

bodies, although actually they appear on the retina in their true erect position, vertically and horizontally? When the moon is in the field of the telescope, are we not obliged to lower the axis of the eye to bring the top part of the disc on the centre of the retina, or to look downwards to see it, and to raise the axis of the eye in order to bring the lower part of the moon on the centre of the retina, or to look upwards to see it; to move the eye from right to left to see the right limb, and from left to right to see the left limb? Therefore, in order to enable us to reinvert the objects and to see them by the process of the mind alluded to, in their true position vertically and horizontally, *nature was obliged indeed, to supply us with an instrument giving an image inverted.*

These reasonings have brought me to the discussion of the very argument by which Mr. W. D. Cooley tries to explain the cause of erect vision by *some very simple arrangement hitherto not accounted for in a rarely noticed portion of our visual organs*, referring the *rectification of the inversion on the retina to crossing or decussating of optic nerves continuing on, till they join the brain each at the side opposite to that from which it started*. Mr. W. D. Cooley has been led to the supposition of this new arrangement by the observation, that when stereoscopic pictures are reversed in their horizontal relations they form diverging views, and as such are incapable of harmonious union, that therefore they must be changed into converging views in order to unite.

From the consideration that in *binocular vision the images on the retina are inverted with reversed horizontal relations—diverging images in short,—and as such incapable of uniting to form a true picture*, he concludes that to be rendered concordant, they are reinverted in the brain by means of crossing or decussating nerves, the impressions of the images carried down the nerves being supposed to meet at the decussation where they cross each other before reaching the brain. But Mr. W. D. Cooley has placed himself in a new difficulty. How can he by the same process reinvert vertically the image which he reinverts horizontally by crossing and decussating nerves? Evidently the same process cannot perform the two operations, and we want to know how the vertical reinversion takes place in the brain by a *physical arrangement of the organ of vision?*

The necessity of reinverting vertically as well as horizontally, to account for the erect and non-reversed perception, renders the question considerably complicated. But convinced that nature has always employed the easiest and simplest means to achieve the most marvellous results, why should we not be satisfied with the so clear explanation of the phenomenon, founded on the final physiological perception which has been adopted by the most eminent philosophers?

The retina is only a part of the instrument by which our mind is enabled to perform the survey of the exterior world, and we see it, as it is, and where it is, no matter how the image is placed on the retina. We no more see that image on the retina than we see on the surface of the looking-glass the image it reflects, and which appears as far behind the looking-glass as the objects reflected are before its surface,—another proof of the power of the mind to transfer the image on the object itself.

By the simple effect of directing the optic axes on every point of the object depicted on the retina we mentally judge of its distance and place upwards or downwards, on the right or on the left, and consequently see it non-inverted.

Like a person born blind, when before a bassorilievo, can from a fixed position see it mentally, as it were, by the sense of touch, directing the arm downwards or upwards, on the right or on the left, according to the position of the various points of the subject represented, and concluding from the various directions of the arm that the subject is erect before him. The optic axes are the arms and hands of the organ of vision; by them we touch mentally the objects, and by them we judge of their erect position and of their true horizontal relations.

Thus there was no need of any special provision calculated to remedy the single defect of that simple

*arrangement of the visual organ which presents so many obvious advantages*, for that defect did not exist.

A. CLAUDET.

#### OUR WEEKLY GOSSIP.

A proposal, having for object to facilitate access to the literary treasures of Oxford, is made by Dr. Acland, Librarian to the Radcliffe Library. He proposes to transfer the valuable scientific and professional works under his charge to the new Museum of Science; and to convert the present noble pile of building into reading-room to the Bodleian, with which it may be easily connected by a Gothic covered way. The suggestion is bold,—the advantage offered on both sides striking,—the public utility unquestionable,—in every way the scheme is worthy of all attention from the Trustees. Students of literature—now cramped for room in the Bodleian,—and students of science—now compelled to examine the natural records of creation apart from their illustrative literature—would be laid by such a change under equal obligations. Oxford has not, in our time, initiated a wiser reform,—all the more honourable to her as being perfectly spontaneous.

The Resolution which we printed a fortnight ago as about to be considered by the Council of the Society of Arts, was discussed on Wednesday evening,—and adopted with some modifications. The amended resolution ran:—

That the Secretary be instructed to inquire of the Institutions in Union whether they consider the time has arrived when, in order to give just facilities, throughout the United Kingdom, for acquiring knowledge in Art and Science, it is expedient that the National Museums situate in the metropolis and elsewhere, such as the National Gallery, the British Museum, the Museum of Ornamental Art, the Museum of Practical Geology, and the public Museums in Ireland and Scotland, &c., which have already acquired, or may hereafter acquire, by Parliamentary votes, specimens of Art and Science, should be rendered, as far as may be practicable, useful to the Local Institutions promoting Art, Science and Literature, throughout the United Kingdom, especially the Mechanics' and Literary Institutions in Union with the Society, and Free Libraries. Should it be the opinion of the Institutions that the time has arrived, the Council of the Society of Arts, request that they may be favoured with opinions as to how the object may be best carried into effect, and the Council will be prepared to afford facilities for the discussion of the subject. That a copy of this resolution be sent not only to the Institutions in Union, but also to the Provincial Museums which may not be in connexion with the Society, and to the Free Libraries in the United Kingdom.

Mr. Ewart writes in explanation of our notice of the Free Libraries Act last week—correcting, by the way, an error—as follows:—

"House of Commons, Feb. 4.

"I apologize for troubling you on a subject adverted to in the *Athenæum* of last week, the Public Libraries Act. It is stated that, where a proposal to establish a library under the Act is defeated, no new attempt can be made for its establishment for three years. This is a mistake. The Act enables such renewed attempt to be made after an interval of twelve months. The expediency of having a poll of the ratepayers is urged. Under the Act, as I originally introduced and passed it, a poll was required. It was thought

compensating for a small contribution) conferred by these institutions. I am, &c.

"Wm. EWART."

English cultivators of science have been favourite candidates of late for the honours conferred by the French Academy of Sciences. At the annual meeting of that body on Monday, M. Geoffroy St. Hilaire presiding, a prize for astronomy was bestowed on Mr. Pogson, of Oxford, for the discovery of the planet Isis. One of the Monthyon prizes for discoveries in medicine and surgery was granted to Mr. Simpson for his successful use of chloroform in surgical operations and accouchements. The Cuvier prize was accorded to Prof. Owen, for having, by his labours during twenty years, so greatly enlarged the field of comparative anatomy and of palæontology.

Shakspearian "finds" are not limited to this country: we have before us a letter from Saxony, which mentions one of importance recently made in Switzerland. It appears that a native of that country, who was long resident in London during the reigns of Elizabeth and James the First, afterwards retired to Basle or Zurich, where he died, but left behind him a library of many English books, which he had bought in this kingdom and had carried with him on his return to the Continent. Not a few of these are of the era of Shakspeare, and some especially relate to our great dramatist and to his theatrical contemporaries. For instance, there is the 'Romeo and Juliet,' 4to, 1609,—'Hamlet,' 4to, 1611,—the Old King John, we believe the extremely valuable 4to. of 1591,—Ben Jonson's 'Volpone,' 4to, 1607,—and various other plays, including, among the anonymous, the rare comedy, 'How to choose a good Wife from a bad,' 4to, 1602. We have yet received but a brief account of these discoveries, but we are expecting further information; and in the mean time we may notice a tract of excessive rarity, immediately connected with our early stage, which has turned up with the others. It is known that Shakspeare's 'Pericles' was first printed in 1609, "as it was sundry times acted at the Globe on the Bankside." The tract to which we allude was printed in 1608, 4to., and is neither more nor less than a narrative tale, taken from the incidents of Shakspeare's 'Pericles,' and published while that drama was in its first run. It is not the novel by Twyne, from which Shakspeare derived his incidents, but a novel founded upon those incidents as exhibited on the stage, and containing much of the very language employed in the play, but which has not come down to us in the printed editions. Only a single perfect copy of this tract, which is called 'The painful Adventures of Pericles, Prince of Tyre,' is known in this country,—and some years ago Mr. Payne Collier printed fifty copies of a short account of it, with specimens showing its immediate connexion with Shakspeare's drama. As soon as we know more regarding this Swiss Shaksperian library we will communicate the particulars to our readers.

Our readers will not be grieved to have done with the Peasant Literature of Wales and with the marvellous story of its circulation. Our original Correspondent, "W," in answer to the crushing criticisms of "Caswallon" in last week's *Athenæum*, admits that the numbers of sales were, with one exception, given "for the year 1." "W." affects to think that every one would so read the original statement: we are pretty sure of the reverse. If no more were meant than that a few Welsh magazines sell from 1,000 to 4,000 copies of each impression, why sing songs of exultation? According to the corrected statement of circulation, it results that one of our London popular journals sells more largely than all the Welsh magazines put together!

The following note requires no introduction:—

"Clapham, Feb. 2.

"In your number of Saturday last, and in the report of the paper read by Mr. Glaisher at a meeting of the Meteorological Society, it appears that the highest mean temperature of any day in the month of December in a series of forty-three years, ending 1856, occurred on the 8th of that month in the year 1848, and was 51°.9. Bearing in mind the remarkable weather which character-

ized the early part of the last month in the past year, I thought this must be a mistake, and on referring to a copy of the Registrar-General's Report for the week ending Saturday, Dec. 13, 1856, I found my conjecture to be correct. In that document I found it stated, that—'On Sunday' (the 7th) 'the mean temperature was 56°, or 15° above the average; and it was nearly as much in excess on Monday and Tuesday.' As these are cases of extreme elevation of temperature, the excess over that given by Mr. Glaisher, 1°<sup>1</sup>, is very remarkable; and if we remember that in last December the temperature for three consecutive days was thus abnormal, the omission in his paper of all reference to them is remarkable; especially when we consider that it is he who supplies the Registrar-General with his facts respecting the weather. I will conclude by observing that these high mean temperatures were not confined to the vicinity of London; for from the Report of the Observatory at Highfield House, it appears that the mean temperatures of the 7th and 8th of December, 1856, were 57°<sup>4</sup> and 56° respectively.—I am, &c.

RICHARD P. GRAY.<sup>19</sup>

The books of Mr. B. Holme were dispersed last week by Mr. Hodgson. Among the works sold were, Aubrey's History of Surrey, 5 vols., 7l.—Dugdale's History of Warwickshire, 9l. 10s.—Dugdale's Baronage, 4l. 12s. 6d.—Picard, Cérémonies Religieuses, 7 vols., 7l. 15s.—Lodge's Portraits, 16l. 15s.—Boccaccio's Decameron in French, a fine copy, 5l.—W. Coxe's Works, 23 vols., 4to., 8l.—Valpy's Delphin Classics, 141 vols., 16l. 5s. The library contained a large collection of English, French, and Italian poetry, plays and facetiae, some of which realized high prices.

The Academy of Sciences of Turin has issued a programme of a prize of 6,000 francs, which it is proposed to award in 1860 to the author of the best treatise on a hydrographical description of the kingdom of Sardinia. The essays should include exact and detailed accounts of the past and present state of the rivers and lakes in that country, and of the advantages derivable from them, whether as fertilizers of the soil or as machine-driving agents. It is also desired that particular attention should be paid to land devastated by rivers, with the view of ascertaining whether it may not be reclaimed. The essays must be written in French or Italian, and sent to the Secretary of the Royal Academy of Sciences on or before the 31st of December, 1859.

According to the *Risorgimento* there appears at present not less than sixty-eight political, literary, scientific, industrial and commercial papers at Turin.

Dr. Dingelstedt, we read in the German papers, has resigned his post as Intendant of the Theatre Royal, Munich. He retires with a pension, and will be followed in his functions by Baron von Frays, once his antecessor in the same office.

A Mr. Fyne, recently lecturing at Nottingham on the subject of Carols, availed himself of the opportunity to object to our derivation of the word, to misrepresent what we said, and to adopt one of our illustrations as his own to support his argument against us. He states that—

"A recent critic in the *Athenaeum*, on no better ground than the resemblance of the name, had attributed the origin of carols to Charles, Duke of Orleans, an English captive on the field of Agincourt, challenging all comers to maintain that the title of 'carol' was known before his date. Charles, however, was no maker of Christmas carols, but of *chansons à danser* and roundelayas. A large sarcophagus of the second century had been discovered with sculptures of two family groups joining in praise of the Nativity. More learned men had been content to derive the word carol from the Latin or Italian; we had *caroia* in the Italian from *chorcola* in the Latin—taken to signify a song of joy or exultation."

It would be hardly possible to get more errors into a smaller space. We did not attribute the origin of carols to Charles of Orleans. We simply stated that the title given to the Duke's songs (*Caroles*) became applied to the Christmas songs that had been sung long before him. We did not say that Charles was "a maker of Christmas carols," but we do say that he was the author of better things than his *chansons à danser* and roundelayas. The illustration of the carved sarcophagus was em-

ployed by us to show at how early a date the custom of celebrating the Nativity by singing and music began. Mr. Fyfe knows nothing of Italian or Latin if he supposes that *carola* or *chorcola* is "taken to signify a song of joy or exultation." Ferrari, in his *Origines Lingue Italicae*, defines *carola* as "a dance," from *chorcola*, having the same signification. So, says Zedler, "*Carola* bedeutet einen Tanz," and Forcellini, going to the Greek *xopia*, describes it as "*salatio cum cantu*," a good round dance, wherein the dancers beat time with their voices. We made no challenge, we only offered a suggestion as to the period at which the word "*carol*" was first applied to a song. If Mr. Fyfe will consult Ste.-Beuve or Laurentié, he will find that some of the most serious and touching lays of Charles are classed under the word *caroles*. Was the word, as meaning a song, known before the period of Charles of Orleans? Mr. Fyfe does not prove that it was, by quoting Spenser! On looking over some of these carols of the illustrious prisoner of Agincourt, we have been struck by a passage in one of them of which Pope must have made as much use in his '*Eloise to Abelard*,' as he seems to have done of Pascal, in his '*Essay on Man*.' For example,

Loué soit celui qui trouva

Premier la manière d'écrire,  
En ce grant confort ordonna  
Pour amans qui sont en martyre.  
Car quant ne peuvent aler dire  
A leurs dams leur grief tourment,  
Ce leur est moult d'alegement,  
Quant par escript peuvent mander  
Les maux qu'ils portent humblement  
Pour bien et lovaument aimer.

If these lines were not in the mind of Pope when he wrote the passage commencing with—

Heaven first taught letters for some wretch's aid,  
Some banished lover or some captive maid,  
the coincidence is all the more remarkable.

**BRITISH INSTITUTION**, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission 1s. Catalogue, 6d. **GEORGE NICOL**, Secretary.

The FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY is NOW OPEN, at the Gallery of Painters in Water Colours, 5, Pall Mall East.—Morning, 12; Evening, 6.

Mr. ALBERT SMITH'S MONT BLANC, BADEN, UP THE RHINE, and PARIS, is NOW OPEN EVERY EVENING (except Saturday), at Eight o'clock—Stalls, 3s.; Arenas, 2s.; Gallery, 1s. Stalls can be secured at the Box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge.

Mr. W. S. WOODIN'S OLIO OF ODDITIES, with new Costumes and various Novelties, vocal and characteristic, every Evening (Saturday excepted), at Eight. A Morning Performance every Saturday, at Three. Private Boxes and Stalls may be secured.

**GENERAL TOM THUMB** has scarcely undergone the slightest change in features, voice, or size, since he appeared Three Times before Her Majesty at Buckingham Palace thirteen years ago, and exhibited before 600,000 of the Nobility and Gentry in London. Hundreds who knew him intimately at that time remember him as a tiny, vivacious, and graceful creature, full of wit, wit, and mirth. His Performances consist of a variety of Songs, Dances, Statues, Imitations, &c. in numerous Costumes, are peculiarly enchanting. His Miniature Equipage promenades the street. The Cosy PRESENTS received from His Majesty and the Crowned Heads of Europe are exhibited to his visitors. **THREE EXHIBITIONS EVER SINCE THE FIRST EVENING IN APRIL.** PRINCE ALBERT'S BAZAAR, Regent Street, near Conduit Street.—HOURS CHANG<sup>E</sup>D.—From 12 to 2, 3/4 to 5, and 7/4 to 9 o'clock. Doors open half an hour in advance.—Admission, 1/-, regardless of Age; Stalls, 2s. Children half-price.

**Dr. KAHN'S ANATOMICAL MUSEUM**, 4, Coventry Street, Leicester Square—OPEN, for Gentlemen only, from 10 till 10. Containing upwards of 1,000 Models and Preparations, illustrating every part of the Human Frame, and the Diseases, the Results of Men's F. Lectures are delivered at 12, 2, 4, and half-past 7, by Dr. SAXTON, F.R.G.S.; and at a Quarter-past 8 p.m., by Dr. KAHN. Admission, One Shilling.—Catalogue, containing Lectures as delivered by Dr. Kahn, gratis.

SCIENTIFIC

SOCIETIES.

**GEOGRAPHICAL.** — Jan. 26. — Sir Roderick I. Murchison, President, in the chair.—Capt. Hartstein, U.S.N., was elected an Honorary Member; and Dr. Armstrong, Capt. J. Baillie, Capt. T. Blakiston, R.A., the Marquis of Blandford, M.P., Dr. W. F. Cumming, Dr. A. T. Chalmers, Capt. L. R. Elliot, Lieut.-Col. P. Faddy, Hon. G. Fitzclarence, R.N., T. Hankey, Esq., M.P., Capt. Pope, the Hon. S. E. Spring Rice, Sir M. Stephenson, Capt. B. J. Sullivan, R.N., Col. J. T. West, the Right Hon. J. S. Worthley, M.P., Capt. H. J. P. Woodhead, C. T. Arbutnott, R. Blanshard, J. U. Ellis, F. L. Evans, T. H.

Farrer, Z. D. Hunt, G. Lee, E. Sullivan, and R. H. S. Vyvyan, Esqs., were elected Fellows.—The papers read were:—‘Letter from Thomas Maclear, Esq., the Astronomer Royal at the Cape of Good Hope, expressive of his estimation of the Astronomical Observations made by Dr. Livingston.’—‘Notes on the Geography of Burma, with a New Map of the same,’ by Capt. Yule, of the Bengal Engineers. Capt. Yule briefly elucidated the present state of our knowledge of the geography of Burma and the adjacent regions. He pointed out various prevailing errors in the cartography of these countries, and named the authorities upon which his own maps had been constructed. The various changes which the political boundaries of this part of Asia have undergone since A.D. 1500 were also alluded to, and illustrated by a series of four comparative maps, respectively indicating the political divisions of the territory in 1500, 1580, 1822, and 1856. A series of fine photographic views contributed to the completeness of this highly interesting paper; and an unpublished volume, containing Capt. Yule’s report of Major Phayre’s recent mission to Ava, was also brought under the notice of the meeting.—‘Journey across the Kuenlun, from Ladik to Khoran,’ by Messrs. H. and R. Schlagintweit.—‘Trinidad and Orinoco,’ by Col. Smyth O’Connor, C.B.

**SOCIETY OF ANTIQUARIES.**—Jan. 29.—The Earl Stanhope, President, in the chair.—Prof. J. Buckman and Mr. W. L. Banks were elected Fellows.—Mr. Auckland exhibited a gold twisted ring found in Sussex.—Mr. Tymms exhibited a fused mass of Anglo-Saxon coins found in Suffolk.—The Rev. E. Trollope exhibited a gold Celtic armlet, a bronze dagger, and drawings of Anglo-Saxon urns found in Lincolnshire.—Sir Edward Antrobus exhibited three silver rings and a number of Roman coins found near Amesbury.—The Rev. E. Trollope read a Memoir of the Captivity of John, King of France, in England.

ZOOLOGICAL.—Jan. 27.—Dr. Gray in the chair.

—Mr. Gould exhibited and described three new species of Humming-Birds belonging to the genus *Phaeothornis*, which he characterized under the following names: — *Phaeothornis viridicaudatus*, *P. episcopus*, and *P. obscurus*. — Mr. P. L. Sclater read a paper, entitled 'Further Additions to the List of Birds received from Bogota,' which was supplementary to former communications on the same subject, and contained the names of fifty-two species of birds which the author had lately ascertained to be inhabitants of the interior of New Granada. These, added to the species enumerated in Mr. Sclater's previous papers, raise the total number of birds now known to belong to this peculiar ornithology to upwards of five hundred and ten in number. Two of these birds, apparently hitherto undescribed, were characterized under the names *Anabates striaticollis* and *Sclerurus brunneus*. — Mr. Cuming communicated a paper 'On the *Nautillus umbilicatus* of Lister,' by Dr. A. A. Gould, of Boston, U.S. He states that, in looking over the shells of a dealer in Boston, he observed three specimens of an umbilicated *Nautillus*, which struck him as differing essentially from the shell commonly known as *Nautillus umbilicatus*. A more careful examination satisfied him that they were quite distinct, and he made out a comparative description of them, intending to designate the newly-observed one by the name *texturatus*, on account of its finely reticulated surface. On the supposition, then, that these are two distinct species, Dr. Gould thinks it proper to restrict the term applied by Lister to the shell represented by him, and to substitute another for the shell ordinarily named *umbilicatus*. The term "scrobiculatus" indicated in manuscript by Solander, adopted by Dillwyn, and placed by others as a synonym, Dr. Gould considered might be appropriately restored to this species. — Mr. Fraser exhibited a second specimen of his *Juda Etyoni*, which he received through the Rev. Dr. Hoole, Secretary to the Wesleyan Missionary Society, who informed him it had been received from Macarthy's Island, River Gambia.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 20 and 27.—I. K. Brunel, Esq., V.P., in the chair.—The discussion on Mr. Window's paper 'On Submarine Telegraphs' occupied both evenings.—After the Meeting, Messrs. Scheutet's calculating machine was exhibited in the Library, and was explained by Mr. Babbage and Mr. Gravatt. There was also shown a portion of a table of logarithms, which had been composed, calculated, and printed entirely by its aid, and without the use of types. It was estimated that these compound operations could be accomplished in less than half the time which a compositor would take to set the types; and at the same time all liability of error was avoided. The machine had been recently purchased by Mr. J. F. Rathbone, of Albany, U.S., for presentation to the Dudley Observatory, U.S. America.

Feb. 3.—G. P. Bidder, Esq., V.P., in the chair. The following candidates were elected:—Messrs. T. F. Chappé, J. F. Fairbank, H. E. Fortescue, R. W. Graham, W. Weallens, and T. A. Yarrow, as Members; and Col. Gordon, R.E., Major Jervois, R.E., Capt. Collingwood, M.A., and Messrs. W. Binns, J. Brunton, E. Bryne, W. R. Coulthard, G. Dyson, L. Epstein, J. England, jun., H. C. Forde, C. H. Grant, W. B. Hall, C. E. Heinke, G. Knight, J. Newton, G. Robertson, B. W. Thurston, G. T. Selby, and J. Withers, as Associates.—The papers read were, 'On the Varieties of Permanent Way, practically in use on Railways,' by Mr. W. B. Adams,—'On some recent Improvements in the Permanent Way of Railways,' by Mr. P. M. Parsons.

SOCIETY OF ARTS.—Feb. 4.—T. Winkworth, Esq., in the chair.—The paper read was 'On Experiments with Silk-worms, with a view to improve the present Silk-yielding of Bengal,' by Mr. F. Bashford, of Surdah, East Indies. After having devoted his attention to silk reeling in Bengal for nearly twenty years with the view of producing a thread as fine and as well suited for manufacturing purposes in Europe as French and Italian silk, he had succeeded so far as to merit the medal of the Society of Arts for his superior quality over other Bengal, having surpassed China and come up very close in the finer sizes to middling Italian. He gave some account of the various species of silk-worms known in Bengal. It requires 10,000 of the best cocoons to produce one pound of good silk; in France 2,500 cocoons produce the same quantity. With a view to improve this produce Mr. Bashford imported a large quantity of the best French, Italian, and China eggs, to engraft upon the different species of the Bengal race. Various details of the experiments were then given, but Mr. Bashford sums up by saying, that as he had spent three years in trying ineffectually to engraft a superior nature and invigorate the common stock, he felt discouraged, and would gladly have the opinion of naturalists as to the probability of his object ever being attainable, and the proper steps to be taken for realizing it. The paper concluded with some remarks upon the mode of rearing silk-worms, practised by the natives in Bengal.

ROYAL INSTITUTION.—Feb. 2.—W. Pole, Esq., Treas. and V.P., in the chair.—J. Lister and J. Wood, Esqs., were elected Members.—The presents received since the last meeting were laid on the table.

#### MEETINGS FOR THE ENSUING WEEK.

MON. British Architects, 8.  
—Geographical, 8.—'Notes on the Route from Bushire to Shiraz,' by Lieut.-Gen. Monteith.—'Observations on the Geography of Southern Persia, with reference to the pending War of Opere,' by Col. Hamilton.—'Contingencies on the Battle of Seistan, &c.', by Lieut.-Gen. Jochmus.  
TUES. Sro.-Egyptian, 7.—'On the State of Medicine in the Schools of Alexandria and Lesser Asia,' by Dr. Campion.—Institution of Civil Engineers, 8.—Discussion 'On the Permanent Way of Railways'  
—Zoological, 8.—Scientific.  
ROYAL INSTITUTION, 3.—'On the Senses,' by Prof. Huxley.  
WED. British Archaeological Association, 8.  
—Society of Arts, 8.—'On the Application of Railways for Horse Traffic in the Streets and Environs of London,' by Mr. Adams.  
—Graphic, 8.  
—Microscopical, 8.—'Anniversary.  
—Ethnological, 8.—'On the Jewish Race, particularly the Anti-Semiticism which their Distinctive Nationality has Preserved,' by the President.  
THURS. Society of Antiquaries, 8.  
—Royal, 8.  
—Royal Academy, 8.—Painting,' by Prof. Hart.  
—Royal Institution, 3.—'On Sound,' by Prof. Tyndall.

FRI. Astronomical, 3.—'Anniversary.  
—Royal Institution, 8.—'On the Application of Light and Electricity to the production of Engravings—Photogalvanography,' by Mr. Malone.  
SAT. Royal Institution, 3.—'On the Origin and Progress of Life on the Globe—Fossil Plants,' by Prof. Phillips.

#### FINE ARTS

##### TURNER'S WATER-COLOUR DRAWINGS.

ONE hundred of Turner's finest works in water-colours have just been mounted on screens, and in Marlborough House await the verdict of the country,—the verdict of the smaller public has long ago been given. They have, indeed, been hymned and worshipped by Mr. Ruskin till their smallest traits are so well known that it is almost a waste of time to describe them.

In these drawings we are astonished by glimpses of excellence that Turner's oil paintings seldom reach. The figures are no longer the shaky clothes-bags of his later works, — no longer sick men's dreams seen through a fog ; but they are cleverly drawn ; forms sharply touched and boldly intended, — quite as good, if not better than any of the reds and blues that adorn classical landscape,—more real and earnest than Claude's puppets, and more true to ordinary nature than Poussin's. There are knowledge and suppressed power in the attitudes; and in some of the architectural drawings there is extreme minuteness, with a severe touch of outline. There can be no doubt that Turner's bad drawing arose from two causes—first, imperfect education and ignorance of the human figure ; and, secondly, an intense love of colour, which is always forgetful of, if not antagonistic to the sterner love of form,—colour dealing with surfaces and depths, form with outlines and proportions. Turner, like most men, had moments in his life when he could have conquered his prevailing fault, but, like most men, also, he let it pass ; it is a great question whether, by his enslavement to the lesser fault, he did not become the master of a greater excellency. It is incontrovertible that great colourists, as a rule, have not been remarkable for truth, or grandeur, or beauty of drawing. Titian is often uncertain, sometimes clumsy, and seldom minutely exact,—Leonardo da Vinci is so so,—Correggio is nothing particular,—and our own great enchanter Reynolds is wavy and somewhat shapeless. Obeying this balance of destiny, Turner began by good imitative drawing, passed on to his climax, and sank in a whirlpool of sunset colour. Quiet truth, and every shade of idealism up to frantic madness, are traceable in the progress of this eccentric man's mind, — always struggling, discontented, and climbing. From mere diagram up to the seventh fiery heaven, there are specimens here,—the rapture of Isaiah and the mere chronicle of Drayton were both contained in his mind.

The Roman views are very slight and commonplace reports of great things,—small, timid, and somewhat puny. Minutiae they are, without labour, and small without subtlety. The Tower of St. Angelo is a mere Cheshire cheese, looking down on a bridge. The only hit is a certain waveringness of the water, and a black boat with black men telling against the light. The Forum is a mere congregation of *papier-mâché* arches and shabby pillars, unreal and sickly as those of a palace in a pantomime. The Campagna is silent, with its broad surface sad in the sun; the stolid goats feeding, and the long lines of aqueduct arches in broken chains stretching mournfully away. *Galileo's Study at Arcetri* is not much,—*Amalfi* is the same,—but *Marengo*, with its vague Alps, is a beautiful phantasma,—and *Come* has a wonderful distance of real poetic excellence. *Mount St. Bernard* is a dreary business,—mere pond and stone barn,—*Tivoli* a soap-sud pail upset,—and *Aosta* the village of a Swiss *tibetto*. Few of these era of sketches are either masculine, bold, or true.

It is in the sketches for the 'Liber Studiorum' that we find the real gusto and originality. In these *sepias* sketches, full of subdued force and mature selective power and experience, there is a sobriety of taste and judgment unusual in Turner's later works. The love of colour is, of course, subdued; but the modulation and cadence of tone is

fully indulged. The *Peat Bog*, for instance, is the perfection of this kind of work,—the scale on which the artist worked gave him room for boundless variations, and yet kept his genius within bounds. He could soar, but he could not break loose :—he flies high, but he is still always within sight. The murky depth, the fluctuations of colour, from pure blue to deep storm, from glassiness to tempest, he could convey ; but he could not dive into the brimstone vortices of mere ideal experiment.

His other works are also grand in their class. *The Burning of the Houses of Parliament*, for instance, where the subject requires neither form nor outline, is told by depths of crimson and cool abysses of blue and grey. The intensity of this work shows a great colourist. Take, for instance, the smouldering reds of the centre figures and the cool gush of the water-plugs, heightening the burning *Vulcans* of the foreground. A more splendid bit of fire-worship was never painted in a Parsee temple.

*Ivybridge*, again, is a low note in the scale of a mind that could go so high. This is a plain Devonshire bridge with a coach passing over it, and a stream breaking fresh over the stones below. The trees are freely touched and very English, and in all water-colour painting there is not a more beautiful bit of simple truth than in the edges of the brook-stones just glistening over the water. *Merton College, Oxford*, shows the versatile mind of Turner ; it is calm and grand, the sky rich but simple in colour, the architecture of pinnacle and window sharp and clear, and the gownsmen are well touched in. *The Arsenal, Venice*, is an astonishing poem in colours,—fire cooled by moonlight. Such a light shone out through loop and cranny, flared up through furnace grates, or waivered up chimney mouths, the night old Doges put forth against the Genoese or the Turk, when Famagusta was in danger, or when the Acropolis was garrisoned against the Green Turbans who bore the horse-tail standards. Such seas and skies of colour never came together in the grave, slow, quiet solemnities of the old colourists, who yet elaborated their witcheries into eyes that never fade and cheeks that cannot lose their lustre. *Thun* is a pleasant Swiss recollection, all trimness and savagery—Dutch neatness among the works of the Cyclope and fallen angels. Of truth and colour, *Arundel Castle*, with the rainbow and reflection, is a beautiful example. Of distance, *Norham Castle*. Of rustic scenery, fresh and bold, *The Clyde Falls and Blair Atholl*. Of graduated deliciousness of red and blue, *South Shields*. Of local character, *Devil's Bridge, Alderford*. Of pure imagination, *Jason*. Of imitative power, *Cephalus and Procris*. Of his later style, *Rouen Cathedral*, small and misty. Of English scenes, *Newcastle, Rochester and Brougham Castles*.

The merits of these picked works demand a few words. '*Jason*', though not the least classical in its treatment, is a splendid idealization of a dragon fairy story. There is great genius in the way the power and venom of the big worm is hinted in the bent bow of a coil that arches up through the mere English brake and underwood. Of Eastern jungle or tropic forest Turner knew nothing ; but no one could express better the dry, barren, bristly thorniness of an English copse, where suicides bleach and poachers crawl to bleed and die. '*Newcastle*' is admirable for its rich varieties played upon one string,—so much colour and yet but one colour, red : and there is '*Rochester*'. '*Arundel Castle*' has still greater excellency,—all is touched with such exquisite certainty and power. The whole is as sunny, and bright, and happy, as if on that very day Turner was assured by some angel voice that he had pulled down the prize and won the crown.

FINE-ART GOSSIP.—Sir Charles Eastlake's hint at the Academy dinner has been taken by Lord Palmerston with his usual energy. Lord Palmerston says the artists must have more room ; and the Government architects have prepared plans for an alteration of the entrance hall of the Gallery in Trafalgar Square, meant to provide a bigger room, better lighted, for the ever-enlarging school of English sculpture. The present back room—the den—is to be thrown into the hall ; a new dome is

to rise on the roof and light the new room. For the moment, we suppose there can be no doubt such a change will seem an improvement. But how will the contemplated change harmonize with the greater changes which must be made when the national pictures are removed to Kensington Gore or elsewhere, and when the whole of the present building is given up to the Royal Academy and its adjuncts?

Some friends of the late Mr. Seddon, intimate with the rare artistic qualities of the deceased painter, have a desire to place his merits more conspicuously before the general public than they have yet been placed; and a Committee has been formed to arrange an Exhibition of his works during the approaching London season. A room at the Society of Arts has been granted for the purpose. Part of the scheme contemplated by the Committee is to raise, if possible, a sum of money by public subscription for the purchase of Mr. Seddon's chief work, the oil painting of Jerusalem, with a view to its being offered, as a gift, to the Trustees of the National Gallery. The Committee is strongly composed.

We have two interesting reproductions before us, interesting to all lovers of Art:—an impression of 'The Wandering Jew,' by Gustave Doré, with a Translation and Introduction by Mr. Thornbury, —and Part I. of a reprint of 'Finden's Royal Gallery of English Art.' The plates of 'The Wandering Jew' appear to be worn a little, and perhaps "touched," as some of the outlines seem less fine in the French editions; yet, in spite of an occasional weakness, this reproduction will afford the English reader excellent means of estimating a marvellous work of imagination. The first part of the Finden Gallery contains Mr. Stanfield's 'Battle of Trafalgar,' Sir E. Landseer's 'Interior of a Highland Cottage,' and one of Turner's glorious Rhine views, 'Oberweisel,' from the *bürin* of Mr. Willmore. So much beauty has not been offered in our recollection for so little money.

"Matters of police," says a Correspondent, "in common with those appertaining to theology and politics, you have hitherto left to be discussed in the newspapers; but as Bill Sikes has taken of late to the study of the Fine Arts, his pursuits will henceforth deserve some little attention from the *Athenæum*. On the night of the 26th ult. the house of Lady Frankland Lewis was entered by thieves, and several valuable paintings cut from the frames, rolled up, and carried away; among them, says the *Times*, 'the famous portrait of Oliver Cromwell, and many others pertaining to the period of the First Charles and the Commonwealth.' Pray assist the daily press in its advocacy of the transportation system, the only one which will, under proper regulations, confer a mutual benefit on the thorough-paced ruffian himself and on the country at large, which seems to be running fast into a condition, as regards safety of person and property, to be rivalled only in the Papal States or the most unsettled parts of California."

A wine-merchant of Antwerp, M. Wyys, has bequeathed his valuable picture-gallery to his native town. Thus, one of the finest private collections in Belgium, containing original pictures of Rubens, Van Dyck, Teniers, and other celebrated artists, has become public property. Up to the death of the widow, however, the collection is to remain in her possession.

Herr Heidel, the Berlin sculptor, has finished four portrait-medallions and four colossal busts in sandstone, destined for a building connected with the University of Kiel. This building, which is to receive the mineralogical collections and the physical apparatus of the University, and will likewise contain the laboratories for the students, is to be ornamented with these medallions and busts, which are said to evince mastership. As representatives of the Physical Sciences, Galileo, Descartes, Guericke, and Newton have been chosen by the artist,—as those of the science of Mineralogy, Werner, Haug, Buch, and Cuvier.

Towards the end of the present month a very attractive Exhibition will be open in Paris—a collection of the works of Delaroche. The Emperor has allowed the exhibition to take place in that part of the Palace of Industry which has been

allotted to the Fine Arts. Certain persons, best qualified by their position, or by their former intimacy with M. Paul Delaroche, to carry out the project, amongst whom are Horace Vernet, Eugène Delacroix, Ary Scheffer, E. Pereire, and Goupil, have requested the aid of the owners of M. Paul Delaroche's pictures and sketches. These works, of course, are in many hands—some of the finest are in England; but we do not hear that any serious difficulties will be raised by the proprietors.

The pictures of the English school, dispersed on Thursday week by Messrs. Foster, brought excellent prices; at the subjoined list will show:—E. M. Ward, R.A., The Old Greenwich Pensioner, an episode of Trafalgar, the subject since engraved, 51 guineas.—J. P. Pyne, Windsor Castle from the Thames, 45 guineas.—Solomon, a sacred subject, "Day by day we magnify Thee, O Lord," 49 guineas.—Müller and Pool, The Forest of Fontainebleau, with figures, 79 guineas.—F. Danby, A.R.A., An Arcadian Scene, with figures dancing, from Mr. Wadmore's collection, 38 guineas.—T. Creswick, R.A., The Stepping Stones, Bwtys a Coel, a landscape, 107 guineas.—W. E. Frost, A.R.A., Endymion's Dream, 50 guineas.—P. F. Pool, A.R.A., The Seventh Day of the Decameron, the study for the large picture exhibited in the Royal Academy 1855, 62 guineas.—J. R. Herbert, R.A., The Assertion of Liberty of Conscience, a carefully finished study for the large picture, 69 guineas.—T. S. Cooper, A.R.A., Morning, a group of Cattle descending a hill, 80 guineas.—J. Linnell (1854), The Boar Hunt, evening, 57 guineas.—C. R. Leslie, R.A., The Birthday, a recent work, 100 guineas.—Stanfield, R.A., Ancona, 133 guineas.—A. L. Egg, A.R.A., Patricio and the Ladies at Breakfast, scene from 'Asmodæus,' Le Sage, 122 guineas.—W. Collins, R.A., The Haunt of the Sea Fowl, from the collection of C. Birch, Esq., 165 guineas.—T. Creswick, R.A., Light and Shade, 142 guineas.—G. Lance, Fruit, with a chased gold vase, a gorgeously-coloured example of this artist, 115 guineas.—J. Linnell, Sunset, landscape, river winding, in the foreground boys fishing, 100 guineas.—W. Etty, R.A., Venus, painted for Mr. Gillott on pannel, 55 guineas.—Sir Augustus Calcott, R.A., The Procession to the Temple of Esculapius at Athens, presented by the artist to Dr. Carpenter, 260 guineas.—C. Stanfield, R.A., The Armenian Convent at Venice—Mezzborg in the Adriatic, 165 guineas.—The same artist, the subject off a Lea Shore, 202 guineas.—F. Goodall, A.R.A., The Woodman's Return, the finished picture, 280 guineas.—J. Linnell, Landscape, with View of distant Country in the Vicinity of Reigate, figures in the foreground, 280 guineas.—Same artist (1854), A Woody Lane Scene in the Neighbourhood of Redhill, with Gleaners, 240 guineas.—Turner, Neapolitan Fisher Girls surprised Bathing by Moonlight, 700 guineas.—J. Philip, Spanish Girl returning from the Fountain, 100 guineas.—J. Dyce, R.A., Lear and the Fool in the Storm, exhibited in the Royal Academy 1851, 105 guineas.—D. MacLise, R.A., (1856) Babes in the Wood, 50 guineas.—T. Creswick, R.A., W. P. Frith, R.A., and R. Andsell, The Dream of the Future, 390 guineas.—T. Webster, R.A., The Benediction, from the collection of Lord Northwick, 380 guineas.—Sir Augustus Calcott, R.A., Hampstead Heath, 285 guineas.—T. S. Cooper, A.R.A., (1855) Canterbury Meadows, 285 guineas.—J. Linnell, Sunset on the Sea Coast, 480 guineas.—The sale, consisting of 61 pictures, realized 7,156*l.* 5*s.* 6*d.*

#### MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall—Conductor, MR. COSTA: FRIDAY NEXT, February 18, COSTA'S ELL. Vocalists: Mademoiselle Huderordorff, Miss Dolby, Mr. Montem Smith, Mr. Sims Reeves, Mr. Thomas, and Signor Bellotti, with Orchestra of 700 Performers. Tickets, 3*s.*, 5*s.*, and 10*s.* 6*d.* each. at the Society's Offices, No. 6, in Exeter Hall, where also (on or after Wednesday) may be obtained the Music of the Oratorio, in full score, price 6*s.*; Vocal Score, 3*s.* 6*d.*; ditto Handbook edition, 8*s.*

CHARLES SALAMAN will deliver his THREE CONCERT LECTURES, "MUSIC IN ENGLAND," at the Marylebone Library, on THURSDAY EVENINGS, February 17, 24, and March 3, at eight o'clock, assisted by Mr. Deichman, Violinist, and Miss Williams, Vocalist—Reserved Seats, 3*s.*; Area, 1*s.*; at the Institution, 17, Edwards Street, Portman Square.

MADAME COULON has the honour to announce that she will give TWO SOIREEES MUSICALEES, at the New Beethoven Room, on TUESDAYS, February 10 and March 10, to commence at half past eight o'clock; on which occasion she will be assisted by the following celebrities:—Madame Birch, Messent, Eyre, and F. Lablache, Mr. George, and Signor Ciabatta. Instrumentalists: Pianoforte, Mdlle. Coulon; Violin, M. Sainton and M. Molique; Viola, Mr. Doyle; Violoncello, Signor Piccini, and P. Paquet; Cembalo, Signor G. Herold; Pianoforte accompaniment, Mr. Braham, Mr. Mori, and Harold Thomas. The names of several other distinguished Artists will be duly announced.—Tickets (for the two Soirées, 1*s.*; Single Tickets, Half-a-Guinea) may be had of Messrs. Cramer & Co., and Schott, Regent Street; Robert Ollivier, 19, Old Bond Street; Piccadilly; and of Mdlle. Coulon, 22, Great Marlborough Street.

#### FOREIGN CORRESPONDENCE.

#### Music and Manners in the Papal States.

Camerino, Jan. 15.

YOU know that in Italy, when artists are demanded by the cries of the public to give an *encore*, they cannot respond to it until they get the permission of the directors, one of whom is obliged to be present at every representation. He moves his hand to the leader of the orchestra, who waits for that movement to recommence. In the Roman States, however, the director is in submission to the governor of the town, who is the Pope's Legate, and who has his box in the centre of the theatre, and with whom the choice lies of acceding or refusing the request of the public for an *encore*. A refusal is a rare thing; but as every rule has an exception, the Legate of Camerino made one to this on Sunday evening last. The curtain rose for the third act of the 'Trovatore,' when the *Azucena* appeared, in the person of a young English lady, Miss Anna Maria Whitty, with her hands tied, and dragged in by the *Chorus*. After the air, "Giorni poveri," came a demand for an *encore*. All eyes turned towards the Legate, who remained without moving. The applause became furious; the musicians tried to continue the opera, but were drowned amidst the clamour of the public. The gentlemen in the boxes, seeing the face of the Legate becoming very serious, and he shaking his head in sign of refusal, discontinued the applause—but the people in the pit would not, and, amusing to relate, the son of the Legate was there, among the most vehement applauders, believing that his father would, according to custom, yield to the desire of the public; but on turning round, and seeing his respected parent looking as if he were going to have an apoplectic fit, he left the theatre. Again the performers tried to continue the opera,—again it was useless,—until at last the director put his hand out of his box, which is on the stage, and motioned them back, and the curtain dropped; which, on inquiry, was found to have been done by an order from the supreme authority. You may imagine the row that ensued,—the public indignant at the insult—the artists at the indignity offered to them. Numbers of the directors ran to quiet the outraged singers, and express their sorrow at the Legate having carried his authority too far. Orders were given for the fourth act; the *prima donna* came on first, pale and trembling,—was received with hisses, which were silenced only by carbineers filing in and lining the walls of the pit. The audience murmured, but kept silent,—a silence so entire, that the opera concluded without a hand being given to the singers. The Legate was escorted home by *gendarmes*. The *prima donna* was so alarmed that she became very ill, and had to send for a doctor the next morning for spitting of blood. One of the singers wrote a letter to the mayor, who is the president of the directors, to beg of him to represent to the Legate their desire for always complying with the wish of the public for an *encore*, as it was the greatest honour an artist could receive. A meeting of the directors was called, and the letter read. The public is, of course, entirely in favour of the singers, and fearfully bitter against their Governor. There was no theatre that night; but the next night (Tuesday) the *corps* performed again. The directors were in a state of excitement, afraid the public should take that occasion to resent the indignity which they had suffered. The theatre was crammed,—the singers were applauded at every note. The Legate wisely did not arrive until after the opera began, and so escaped any demonstration of the public favour. All was quiet until the fourth act, when an *encore* was demanded in a duett be-

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tween the *prima donna* and the baritone. No use,—the Legate would not yield. Spite of the letter, he wanted to put up a placard at the door of the theatre forbidding *encores*. To this the directors would not consent, so he took his revenge in exercising his authority in the house. The public are furious; but they are *Italians*, and will bend their heads under the tyrannical yoke, "cursing, not loudly, but deeply." D.

**DRURY LANE.**—On Monday Mr. Mathews appeared in a new character—that of *Wolf*,—in a piece entitled 'The Black Book,' and produced as a new drama. We recognize it, however, as an old acquaintance: it is from '*Les Mémoires du Diable*'! *Wolf* is an attorney who is mistaken for a demon, but who is really the good genius of the heiress of Lillienburg, by name *Mina*, and represented by Miss Oliver, who is about to be dispossessed by dishonest relatives of her barony on account of an alleged infidelity in her mother's marriage. The purpose of *Wolf* is to discover the marriage certificate, the existence of which is disputed by the interested parties. Exercising his supposed infernal powers, *Wolf* exercises a mysterious influence over the minds of the litigants. He knows their secrets, and takes advantage of them to enforce their compliance with his wishes. All, however, would have been in vain but for the agency of the domestic, *Hans Caspar*, who speaks in monosyllables, and will not be moved to a larger utterance until three words are pronounced by *Wolf*. These words are "the honest lawyer," which have reference to one *Sturm*, who, when living, deserved the character and intrusted to *Wolf* a "Black Book," containing "the Demon's Diary" and documents of importance. This *Wolf* had confided to *Mina*, but her relatives in their dishonest haste had found and destroyed it. Previously, however, a leaf or two had been extracted by *Mina*, which puts *Wolf* upon the right scent, and rivets his attention on *Hans Caspar*. By this faithful retainer the important document has been preserved in a hole in the wall; it is at last produced, and *Mina* is established in her rights. In recompense for his exertions, she bestows her hand upon *Wolf*. The piece was moderately successful, nor do its merits command any very great admiration. We have seen Mr. Mathews to more advantage.

**MUSICAL AND DRAMATIC GOSSIP.**—The German column of the *Gazette Musicale* contains a report which we trust is not true,—to the effect that Herr Lachner is about to finish the '*Loreley*' of Mendelssohn and Herr Geibel. For many years it may be recollect that tales of like quality were flying about concerning Weber's '*Three Pintos*',—a posthumous comic opera, which, it was announced, Weber's disciple, M. Meyerbeer, had undertaken to finish. It is to be hoped that the new report will have the same end as that old one,—for the following reasons. Of the '*Loreley*', we believe, three pieces only were completed by Mendelssohn,—these three being the *finale*, well known to concert-goers, a '*March*', and an '*Ave Maria*'. There may possibly be a large amount of sketches left for other numbers; but all who are familiar with Mendelssohn know that his sketches—nay, his workings-out of these—in no respect with himself stood for satisfaction in the expression of his ideas. When he had completed—when he had copied—when he had performed, even, a composition,—and more, when that had succeeded,—he retouched his work, and would make essential and important changes. Every one knows his First Pianoforte Trio, the original and fair manuscript of which,—as played by the composer in our hearing, when the work was fresh,—was in the hands of Herr David, of Leipzig, in 1852. The culminating point of the first *allegro* was changed before the Trio was given to the public,—as (we believe) a comparison between Herr David's manuscript and the printed copy would bear us out in stating. But that which we desire to express pertains yet more closely to this sketched-out opera—supposing any amount of sketches to exist. In the world of instrumental

composition Mendelssohn was at home—and could not be suspected of discomfort or indecision. As regards drama in music, this was not the case. We heard him mention this very opera of '*Loreley*', intimately and minutely, a few weeks before his decease; after which time, we believe, he composed or completed little more. He spoke chiefly of his own share in the work,—adding a word or two concerning Herr Geibel's *libretto*, which (in true composer fashion) he said did not satisfy him,—especially its later portions. "But I shall go through with it," were his words, "because Geibel has taken great pains to humour me; and it is good practice. When I have written four or five operas, perhaps, I shall make something that is good. *The stage is so odd, you know.*" With recollections (or impressions let them be called, by persons who desire mathematical proof,) so strongly graven on the mind as these, we must think that all who knew Mendelssohn will protest against any patching-up of any unfinished work by him—above all of this unfinished work—being given to the public. When Mr. Dickens was going to America—"Why," said a wit to him, "need you go to America?—are there not plenty of disagreeable people at —?" So, to the pickers and amenders, we say, "Are there not plenty of other ungrateful operatic services to be rendered which would be clearer and easier than this? Weber's '*Euryanthe*' (for instance), to be reduced in story into a nearer approximation to Shakespeare's '*Cymbeline*', at which the music was aimed! Cherubini's '*Medea*', (that sublime opera) to be made assailable by a real *Medea*—not a real screamer?"—The multitude of services, such as the above, which might be done by any capable musician, is not to be told in a paragraph. In the name of propriety we repeat our first hope, that the violent scheme rumoured in the *Gazette* is merely a *canard*.

By the report of a meeting of the Drury Lane proprietor the other day, it seems probable that Mr. Smith will renew his tenancy of that theatre for a term of seven years,—his fulfilment of all his engagements to the Committee having been found punctual and satisfactory. It was there, too, repeated, as an ascertained fact, that the works for the new theatre at Covent Garden are shortly to be commenced. To this statement attention should be drawn, abroad as well as at home, for the sake of the world of artists, in which assertions of a contradictory import have been circulated, and will, probably, circulate till the last moment.

Miss Arabella Goddard is about shortly to give three performances of chamber-music.—Madame Oury is holding a series of similar entertainments: Mdlle. Coulon is promising hers.—The pianists of the sterner sex, meanwhile, seem chary of braving the cold weather before Easter,—neither Prof. Bennett nor Herr Pauer nor Mr. Sloper is announcing any "intentions" of the kind. Nothing is more curious than the way in which our London music runs in *strata* and veins, the direction of which changes every two or three years.

The new '*Psyche*', by M. Ambroise Thomas, much hoped from and long talked about, has come at last, at the *Opéra Comique*, with Madame Ugalde as *Cupid*, Mdlle. Lebevre as the heroine, and M. Battaille as *Mercury*. From what is said, and from what is not said, by our French contemporaries, we gather that there is small possibility of this new '*Psyche*' becoming any one's *old 'Psyche'*.

As an illustration of the deliberation with which the French move, we may mention that Mendelssohn's *Walpurgis Cantata* has just reached the Concerts of the *Conservatoire* at Paris. We are now arrived at that stage of familiarity with his music that some variety from it would be felt as a relief by most habitual concert-goers.

This age was not long ago described, by a shrewd observer of society, as an age "when it is thought a cruelty to expect people to amuse themselves at home"; and our Correspondent "S.A." may have been not far wrong in referring the dislocation in the world below stairs to the dissipation of the world above. What a list of illustrations could be derived from the weekly papers that profess to keep express count of public entertainments! It is noticeable that, though the scientific lecture has

not ceased to draw its hundreds, thousands will crowd to the recital of anecdotes of foreign adventure or old Court history, as more diverting than a leisurely reading of the same might be. Ere long, we may see in Belgrave or in Euston Square the professional story-teller, adapted to the district, such as may be found at Chioggia, or on the Riva dei Schiavoni at Venice: while it is increasingly the fashion for our clever actors and singers to break fellowship with all established companies, theatrical and musical, and to start on separate and solitary expeditions, as more profitable than taking office under manager or manageress. In addition to entertainments already mentioned, we now read of Mr. O. Cotton, with his experiences, and Mr. and Mrs. Foster with theirs. That clever couple, Mr. and Mrs. H. Dryden, have brought their "proverbs" to London,—while Miss St. George, who was dashing *Prince* or tyrannical *Fairy* awhile in the Olympic *Extravaganzas*, has quitted fairy burlesque for the more lucrative occupation of a monologue, which is now circulating in the provinces, with agreeable music (we are assured) by Mr. Duggan.—All this time the theatres hold the even tenour of their way,—Mr. Buckstone, like *Scherazade*, telling his tale one thousand and one nights consecutively,—a feat hitherto unknown in England. Yet, in our theatres, slight spasms of novelty indicate to watchers that even those dens of tradition must ere long yield to pressure from without, and conform (be it for better or worse) to the conditions of "time and the hour." While managers still refuse to accommodate the Boxes (who dine at seven) with the best performance of the evening beginning about nine,—thus falling into the convenient French fashion,—they are increasingly disposed to resort to the half-measure of morning representations. What if we live to see such a thing as a morning theatre, by way of match to the morning concerts, which attract and amuse for a couple of hours those whom late goings forth to a long distance are inconvenient, as interfering with the convenience of their social arrangements? Such a curiosity, we fancy, might be presented, if not to busy Londoners, to the idle strangers in London.

A canon of criticism laid down not long ago in the *Journal des Débats*, by M. d'Ortigue, is so opposed to sound principle, while it sounds like a definition, that it demands a word or two in the corner devoted to the sense and nonsense of the hour. "The *libretto* of an opera is made," writes M. d'Ortigue, "not to be read, but to be sung. It is perfectly demonstrated that the cadence and rhythm of a musical phrase demolish the cadence and rhythm of the poetical one, and that, consequently, the harmony resulting from the play and alternation of masculine and feminine rhymes is drowned and effaced in the harmony of the sung period." With the above we disagree *in toto*. That musical and poetical cadence and rhythm are identical is a point on which sufficient stress has never been laid. Yet without the one the other has no existence. There is not a real phrase of melody in the most abstruse instrumental composition prepared and provided to be subsequently wrought out which, so far as cadence and rhythm are concerned, could not have words in regular poetical form mated with it. There is not one line of real poetry existing which could not be fitted with its musical equivalent without being demolished or drowned, as is here meant. "Numbers," or the symmetrical recurrence (with licences) of accent and period, are an integral part, not of poetical and musical fancy, but of the poet's and musician's art. Instances could be brought to prove this from every side and from every source,—from Handel's settings of the prose of Scripture, which are as rhythmical as the veriest dance-tune stuffed into marriage with jingle,—from Moore's fine-line lyric to the five-bar Irish tune—

At the mid-hour of night, when stars are weeping, I fly,—from Mendelssohn's tissue, woven together of the irregular fragments of chorus, in the '*Edipus*'. It is perfectly true that the task which has called out M. d'Ortigue's apology, namely, the rendering an Italian opera-book into French, is a task of difficulty to every one who is not supple as a

versifier and experienced as a musician, because of the inexorable nature of French accent. Yet French admits of one licence, which has small corresponding existence in any other language. This is the double syllable. Our neighbours may set "Patrie" as two syllables, or "Pat-ri-e" as three, and so through an enormous family of words. We English have merely a very few words, such as "Heaven," and one or two participles and past tenses besides, which are susceptible of such elastic treatment. The above is but one of the many difficulties that meet the paraphraser. But that they are to be overcome by any one of courage and capacity, who possesses a mastery over versification, euphonious, Hudibrastic, macaronic, and sentimental, the old rhyme found by the wit for "porringer" is a familiar illustration in brief. That they are not beneath the notice of a real artist, the triumphs and felicities of Moore's songs (in many of which the fancy may have been suggested by a rhythm imperatively calling for such or such other words) afford no less signal proof. Thus, M. d'Ortigue is behind him, and below the spirit of his craft, which does not imply the sacrifice of any art, in the union of many, when he gives out such a piece of no-meaning.

The practice of giving equestrian illustration to the plays of Shakespeare yet continues at Astley's. "Katherine and Petruchio" has succeeded "Richard III." and "Macbeth." The points selected for illustration are the wedding procession through the streets of Padua, and Katherine's unfortunate journey on horseback as described by Grumio. The play is fairly acted by bipeds as well as quadrupeds, and the performance deserves this brief record as a peculiarity of the modern stage.

The inhabitants of Islington boast of Sadler's Wells Theatre, under the management of Mr. Phelps, as being within their district; but this, it appears, is an honour to which they are not fairly entitled. The theatre is situated not in Islington, but in Clerkenwell,—and the fact takes us back to the origin of the English drama, when Mysteries and Morallities were performed in Clerkenwell, for the instruction of the people in religious history.

#### MISCELLANEA

*The Society of Arts Examinations.*—The Lord President of Her Majesty's Privy Council having placed at the disposal of the Council of the Society the privilege of nominating two candidates as competitors in an examination recently held by the Civil Service Commissioners for clerkships in the Privy Council Office, the Council of the Society recommended to his Lordship Robert Abbott, of Leeds, and William Matthew Taylor, of Windsor, both of whom had distinguished themselves at the Society's examinations in June last. The Council have pleasure in announcing that their candidates have been successful, standing first and fourth on the list. There were twenty-one selected competitors and five vacancies.

*Alfieri's Library at Montpellier.*—When the Countess of Albany died, she left the books of Alfieri, about eight or nine thousand volumes, almost entirely Italian, and chiefly relating to general literature, to M. Faber, once director of the Academy at Florence, and with whom the later years of her life were passed. M. Faber left them to the library of Montpellier. Among these books is a small Paris edition of the "Divina Commedia," which bears witness how deeply the master-mind of Dante and his marvellous diction excited the admiration of the living poet: some words and passages are four times underlined. Alfieri has noted down that he read this volume through twice, at an interval of a few years,—the first time towards the close of the 18th century, the second after the beginning of the 19th. M. Blanc, the librarian, who very courteously passed a morning with me in this library, during the vacation in the autumn of 1854, showed me this little volume, to let me see how Alfieri relished the mighty Florentine.

H. C. BARLOW.

Newington Butts, Surrey.

*Shakespeare in Germany.*—From the following analysis of the performances at the Royal Theatre, Berlin, during the past year it will be seen with satisfaction that Shakspeare stands at the head of the list, albeit in German translation:—Shakspeare, 43 times ("Coriolanus," 3; "Much Ado about Nothing," 3; "King Lear," 3; "The Taming of the Shrew," 5; "As You Like It," 5; "Midsummer Night's Dream," 3; "Merchant of Venice," 3; "Othello," 3; "Henry the Fourth," first part, 5; "Romeo and Juliet," 3; "Hamlet," 3; and "Comedy of Errors," 4 times); Charlotte Birch Pfeiffer, 35; Brachvogel, 26; Schiller, 19 ("Maria Stuart," 2; "The Robbers," 4; "Cabal and Love," 3; "Fiesco," 1; "The Bride of Messina," 2; "Wallenstein's Death," 2; "William Tell," 2; "The Jungfrau von Orleans," 1; and "Don Carlos," 2); Kleist, 16; Mosenthal, 13; Benedix, 13; Goethe, 11; Raupach, 11; Laube, 8; Lessing, 6; Gutzkow, 6; Calderon, Hackländer and Schröder, each 5; Ifland, 4; Cumberland, 2; and Racine and Molére, each once.

*The Gentian.*—May a lover of flowers, who in his time has painted many and described a few, inquire of Mr. Ruskin what he means by the "pale ineffable azure" of the gentian,—and further, if it be possible to cite a blue more intense than Mr. Bartholomew or Miss Mutrie would demand for the rendering of the complexion of that mountain flower. If the gentian be pale, the paleness must be "ineffable,"—otherwise, not to be described by any known vocabulary of epithet. Shall we next hear of orange cowslips and blushing lilies-of-the-valley from our colour oracle? Y. L. Y.

*Corrupt English.*—I should like to see a tribunal established at Westminster for the trial of those who assail and batter the Queen's good English. With such a man as the late Sir Philip Francis on the judgment-seat we should fill all the state prisons during Hilary term. I mention two more of the most recent improvements in the language of Old England, for the making of which platform orators and the daily-newspaper press cannot be too much complimented.—*Patent.*—A word in the dark age of William Shakspeare, that was wont to be used only as a substantive, and always meant something appropriated by letters patent; but in the Augustan age of Gilfillan and Tupper it seems bad breeding to use the words clear, plain, evident, intelligible, open:—we must say patent, if you please, instead. "I feel confident," thunders one gentleman, who is denouncing the Pope in Exeter Hall, "that this utterly abominable priesthood must be patent to you all."—"My Luds," says another (Mr. Slipshop, Q.C.), "that the last witness called has disgracefully perjured himself must be patent to everybody present in this court."—"Have faith in this sublime truth, my beloved brethren," snuffles the Hon. and very Rev. Somebody, in his most sonorous cadence, "the road to Eternal Life is patent to all."—*Some.*—"The jury retired for some half hour or so to deliberate upon their verdict." Here is a vicious sense in which to use the word "some"—it makes flat nonsense of it. Why not say "The jury retired for half an hour or thereabouts"? or "For about half an hour"? Yet these learned pundits, these ripe scholars, would laugh consignedly if they heard any man say that "The Judge retorted to drink some sherry or so," or that "The foreman of the jury came into court and delivered some verdict or so." "Our own Correspondents" in the daily public prints "have been at a great feast of languages and stolen the scraps." Critical severity, therefore, on these points cannot be pushed to an excess. In conclusion, let me earnestly inquire, why several of the greatest ornaments of the Senate, of the Bar, and of the Pulpit (like as many boarding-school misses) are so fond of saying *apparently* instead of *apparently*? As they cannot let the word alone, and must needs make changes for the better, the next change will, perhaps, be to adopt *Mrs. Gamp's aperiently*.

B. M. A.

To CORRESPONDENTS.—W. B. C.—J. L.—R.—H.—L.—Am. Hon.—An Old Subcriber.—W. J. F.—The Author of "The Art of Making Catalogues of Libraries"—B. Z.—R. C.—received.

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 Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the co. of Middlesex, at his office, 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in said co.; and published by JOHN FRANCIS,  
 of No. 14, Wellington-street North, in said co., Publisher, at 14, Wellington-street North aforesaid.—Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, Mr. John Robert-  
 son, Dublin.—Saturday, February 7, 1857.